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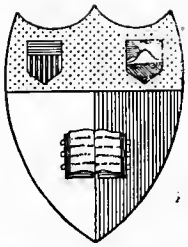

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FLEMISH AND DUTCH PAINTINGS

THE MAX MICHAELIS GIFT TO
THE UNION OF SOUTH AFRICA

Frontispiece *Gerard Ter Borch*

THE LETTER-WRITER

ILLUSTRATED CATALOGUE

OF

FLEMISH AND DUTCH PAINTINGS

WITH INTRODUCTION AND BIOGRAPHICAL NOTES

BY

T. MARTIN WOOD

1913

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Plate I *William van Aelst*

A VASE OF FLOWERS

INTRODUCTION

In 1910, when Sir Hugh Lane went out to South Africa to assist at the foundation of the Johannesburg Municipal Gallery of Modern Art, it caused him regret to see that in Cape Town, which had been the centre of the drama of the development of the Union, the links with the past were fast disappearing, few architectural features of Old Cape Town remaining to carry the poetry of their old associations into the new world. Encouraged by the attitude of leading men of the Dutch population and by Lady Lionel Phillips, who has always taken an active part in the encouragement of art in South Africa, Sir Hugh conceived the idea of centring in Cape Town a collection of the art in which Dutchman and Englishman, as artist and patron respectively, first met each other in spirit.

Having conceived the value of such a gift, he went to work in a characteristically practical way, adding to the Dutch and Flemish paintings in his own possession, establishing a nucleus group, in the hope that it would be acquired and presented to South Africa by lovers of the country as the foundation of a national collection.

Mr. Max Michaelis, with the most affectionate remembrances of South Africa, where he spent his earlier years,

was seeking to do something for its people when this opportunity occurred. It is to him that the Union of South Africa is indebted for a gift unique in its romantic character.

There was a time when the Dutch and English contested for the paintings of the great Dutch sea-painter Van der Velde, and Van der Velde's genius was employed by the English to represent their sea-fights with the Dutch. Thus even while there was antagonism, as between the interests of the two maritime nations at sea, there was a meeting ground in art—in that art of Holland which from the first by its peculiar character excited the interest of the English and claimed them in particular for its patrons.

So significant is this taste of the English for the character of Dutch art that it indicates a temperamental affinity between the races, which at one point might lead to antagonism where interests clashed, and at another form the basis of an invulnerable alliance where their interests could be perceived to lie in the same direction.

Only a little less than its own art does that art which a nation singles out for its especial patronage reflect it. We have, of course, in pictures of any country and period an absolute mirror of the quality of the mind of their producers. The extraordinary sensitiveness to the atmosphere of coast scenery, as apparent in Dutch art, expressed a love of the sea that is partly of the sailor as well as of the artist; it is something which in itself was sufficient to find response from England—and if we would understand Dutch art, we must remember that no artist is an artist and nothing else; his power increases to the extent to which he is more, instead of less, human than his fellows, more than any of them susceptible to the influences which stir their senses and imaginations. Upon

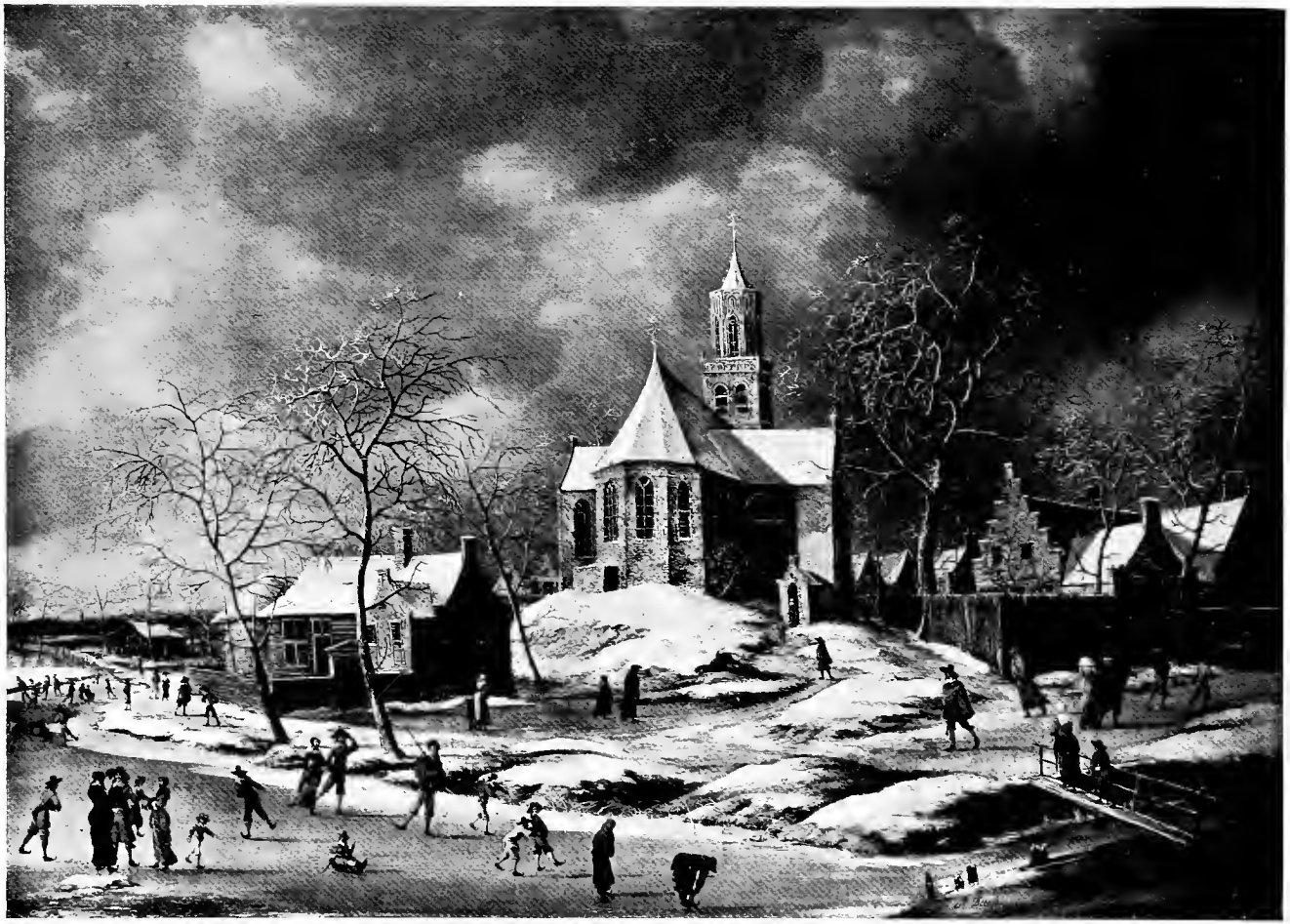

Plate 2 *J. van Beerstraten*

A VIEW OF MIDDELUM, HOLLAND—WINTER

Plate 3 *A. van Beyeren*

FISH ON A TABLE

this plane, indeed, the boundaries of nationality, which must always be recognized in art, can be re-defined, showing a relationship between the Dutch and English which was later, as events turned out, to express itself in another way than in art, in the concrete element of actual facts. And here, before going further, we may note again a relationship between the two countries, which is no less evidently expressed in Dutch painting —namely, the dislike of vagueness, the love of the definite, the discovery of inspiration in just those things which are farthest from dreams, nay the turning of actualities themselves into the splendour of dreams by civic and military ritual, the deference in art to the outer splendour of world-power, which is reflected in Dutch art with all its glitter like a procession passing, or like an illuminated inventory of costly things.

But we shall quite mistake this art if we think it is only the outward spectacle of life that absorbs it. In putting that interpretation upon it we are merely ascribing to it the province of photography. We must credit it with fuller achievement than that. If we really wish to understand it, we must view it as passionately expressing its interest in that aspect of the world which is most relevant to actualities, in that beauty which things assume for the imagination when they are viewed in the light of poignant human associations. It is an art which is in spirit essentially friendly, with that friendliness which familiar things assume towards us when we see ourselves threatened by some abnormal visitation.

Dutch paintings were composed entirely with a view to influencing the mood of those who lived with them daily. In this spirit they differ from modern painting, which for the most part seems to concentrate on making an effect in an exhibition. It is significant of the temper of both the Flemish

and the Dutch that they preferred the representation of a civilized and familiar aspect of life to the "elementary" and "exceptional." To any one of their great painters the words might have applied which their great descendant, Maeterlinck, has used to describe the inspiration of the characteristic artist of modern times: "He will place on his canvas a house lost in the heart of the country, an open door at the end of a passage, a face or hands at rest, and by these simple images will he add to our consciousness of life." *

The direction taken by the art of the Netherlands was determined by the traits it had in common with the Flemish School. But Flemish art is feminine by the side of that of Holland, in its more devotional genius, its greater instinctiveness, and its sensitiveness. The image of sister and brother, illustrating the relationship of the two schools in aspect, springs at once into the mind. In the place of tenderness Dutch art reveals a miraculous precision of touch, and a clearness of vision which is also the very language of a full response to life, if less expressive of a divination that there is beauty hidden from our sight. Dutch art is more than Protestant, it is "Positivist"; practically it rejects everything to which the *five* senses cannot respond. In an age like our own, when even science has advanced to the acceptance of other senses, this art assumes a local character which is not characteristic of the art in which the Flemish spirit finds its full expression. But even in moving in the world which seems at first bounded by the evidence of five senses only, Dutch art is to be distinguished from some of the results which art has put forward in modern times, in painting which founds itself on the theory that it is the world of vision alone in which a painter moves. As a matter of

* "The Treasure of the Humble."

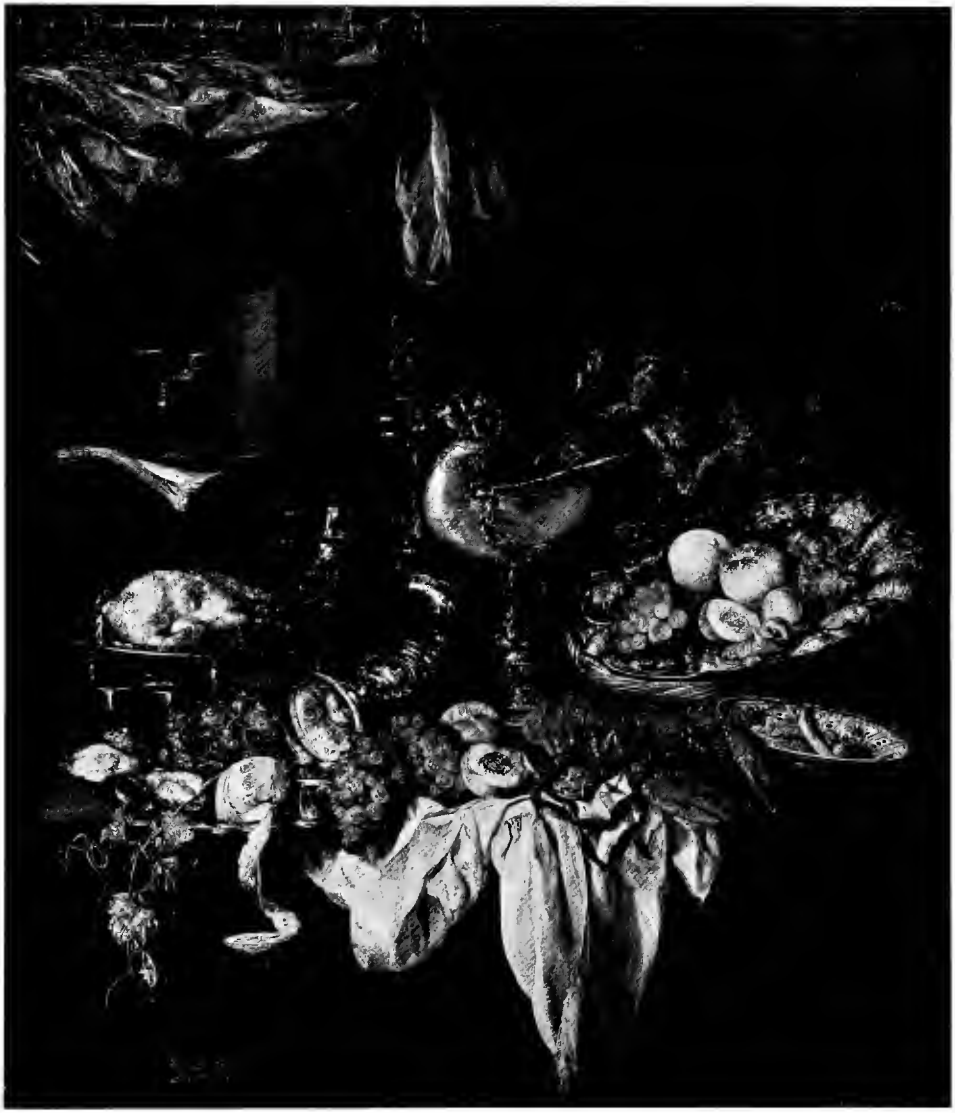

Plate 4 *A. van Beyeren*

FRUIT AND STILL LIFE

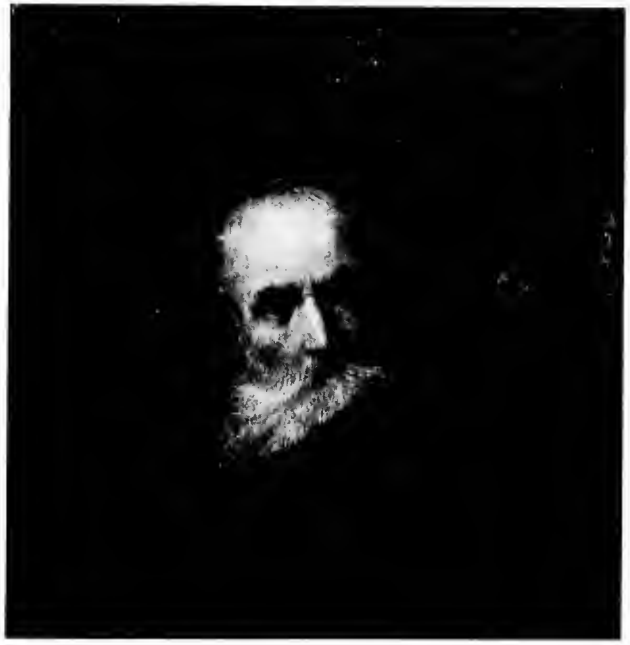

Plate 5 *Abraham Bloemart*

PORTRAIT OF AN OLD MAN

Plate 6 *W. de Keyser*

A SHEPHERD

fact the art of painting is not able to rest itself permanently on a theory of this kind, for the painter, whether he is conscious of it or not, paints out of a store of experience which is replenished within him through the channels of all his senses acting simultaneously. The salt-wet wind which is stirring the surface of the water in a Dubbels' or a De Vlieger's seapiece, this in actual fact is something which at the moment of perception affected the painter's mood and vision, and effected thus an interpretation on canvas which can only appeal to us through vision—through the passage to imagination provided by our eye, as spectators of the picture. Paintings, however realistic, affect us quite differently from photographs, for the eye of a painter is more than a lens, it is a window through which he looks out. And whereas in a camera there is nothing but darkness and emptiness at the back of the lens, at the back of the eye there is an individual regarding the world from a point-of-view, and in a state-of-soul, which may be resembled in the experience of another, but never repeated. All this would seem so perfectly obvious as not to admit of repetition, but in the case of Dutch painting, with its intense realism, it does become necessary to make clear, to the point of emphasis, that its realism is not to be understood by comparison with the purely visual realism of a photograph. It expresses influences upon the painter from a thousand directions, in the shape of sounds and memories waiting upon his spirit in the moment of creation.

It is the very intimate note in Dutch art—the feeling that we are never really out of the sound of the human voice—that gives it its hold upon the imagination. The idea of these artists was that of setting apart within the frame a little world to which imagination might have recourse at any moment. A

photograph embraces everything, and so cannot sway imagination. Realism in art, rejecting ten thousand things for the one thing that it prefers for representation, gives a direction to the thoughts of the spectator, which for the moment determines the character of his sense of reality. And then, to use the recent words of a great modern artist in the medium of the novel, there is "the gain of charm, interest, mystery, dignity, distinction, gain of importance, in fine, on the part of the represented thing (over the thing of accident, of mere actuality, still unappropriated)." *

The whole elaborate structure of modern "realism," as we have it in great novel-writing and in every other form of later-day art, rests upon the broad foundation of the conscience for truth to nature established in the sevententh century by the school of the painters of Holland. The refinement of impressionism, as refinement of the truth, does but the more infinitely express this conscience. The achievement of Dutch art compared with that of the art of Italy which preceded it was that it contrasted the beauty of actualities with invented or imagined beauty. And, as we have suggested, the Dutch found their way so immediately to the special grace of things of every-day aspect by the route of their passionate interest in everything that reflected human nature. It has been claimed for them that they were the first of the "moderns" in all this—and that we have in Rembrandt's art with its delicate psychology the very brand of that curiosity after conditions of mind which has in modern art and science taken such a conscious shape. The modern portrait-painter, and writers on portraiture, understand each other in the light of a whole vocabulary of definitions which could be referred back to the interpre-

* "A Small Boy and Others." By Henry James.

Plate 7 *Aelbert Cuyp*

PORTRAIT

Plate 8

THE BEACH AT SCHEVENINGEN

H. Dubbels

tation Rembrandt quite instinctively put upon the rules of the art.

In one feature, more than another, perhaps, Dutch art isolates itself in character, except from later English art—and that is in the topographical sentiment by which it was evidently guided in landscape. Its attachment, here again, is to everything connected with human incident, to the farm, to the field, to the house, to the site of markets, and to the sea-port, about which the Dutch are quite as enthusiastic as about the sea. Everywhere they seem quite unconscious of the nature which Rousseau later was in search of, virgin of contact with the human element. Their most emotional painters, such as Ruysdael, come no nearer to untrodden country than long-neglected woods, whose very heart to him, as to all his fellow-countrymen, would be in the dismantled castle, from which hunting parties had sallied a century before. Ruskin, who had received his education—so far as his life's work was concerned—in Italy, did not conceal his enmity to many traits of the Dutch school, but upon one ground, his own pen might have received its inspiration from their pictures, and in a particular passage it describes the state of mind in which the message of this landscape painting originated * :—

"In the children of noble races, trained by surrounding art, and at the same time, in the practice of great deeds, there is an intense delight in the landscape of their country as *memorial*; a sense not taught to them, nor teachable to any others; but, in them, innate; and the seal and reward of persistence in great national life."

"The Dutch School," says a French critic, who well understood its significance, "is the last of the great schools, perhaps

* "Lectures on Art."

the most original, certainly the most local. It was born on the morrow of an armistice . . . when a breath of more propitious temperature had passed over men's minds." *

All of the art of which we have written here flourished in its most expressive form in the seventeenth century. It was in its fullness of bloom at the very hour of the inception of Cape Town, and when the prestige of the Dutch East India Company's fleet was at its height.

T. M. W.

* Eugene Fromentin.

Plate 9 *17 Cent. Dutch School*

PORTRAIT

Plate 10 *Sir A. Van Dyck*

JOHN OXENSTIERNA, COUNT OF SODREMORE

ILLUSTRATED CATALOGUE

OF

FLEMISH AND DUTCH PAINTINGS

AELST, Willem van
1626–1683

Willem van Aelst excelled in still-life painting. He was the nephew and pupil of an artist, Aert van Aelst, who had achieved fame in the same subjects. Van Aelst's father was a notary of Delft. Upon reaching manhood the painter travelled in France and in Italy. It was from his long residence in the latter country that he came to affect an Italian style in signing his name. He enjoyed great favour with the Grand Duke of Tuscany. When he returned to Holland in 1656, he went to reside in his native town of Delft, but later moved to Amsterdam. He married Helena Niewenhuys in 1679, the painter Eglon van der Neer being witness at the wedding. He died in Amsterdam in 1683. Van Aelst differed in one respect from many of his contemporaries in that he enjoyed much recognition during his life. He possessed the ability to bring his pictures to an exquisite state of finish without losing spontaneity of touch.

1 *A VASE OF FLOWERS*

A painting of flowers in a silver vase of elaborate design in the style of Lutma; a watch lying upon its face with the crystal back open for the better view of the goldsmith's work; attached to it a blue ribbon introducing lively incident of colour in con-

trast with the flowers. Butterflies and a dragon-fly alight upon the flowers. Signed and dated. (*See Plate 1.*)

Canvas. 32¼ *in.* × 8 *in.*

In arrangement of detail the picture is very happy, the position of every leaf being studied with care. Everything assists the intricate pattern without destroying the impression of the wilfulness of nature. The petals of the flowers are defined with a touch which is quite expressive of their fragility. The closeness of the observation where a flower of one colour affects by reflection the colour of another, is worthy of note. The piece is characteristic of flower-painting in the golden period of that kind of subject. The painter ranks as one of the greatest of the still-life painters. That he regarded this painting as among his masterpieces is evident from the fact that he was at pains to retouch it after an interval of years, signing it again and re-dating it.

BACKHUYSEN, Ludolf

1631–

Ludolf Backhuysen (Bakhuisen), who was born into a family of position in 1631, was intended for a commercial career, but neglected his work in an Amsterdam counting-house for the society of artists. Eventually he put himself under Van Everdingen as a pupil, and studied also with Hendrick Dubbels, both represented in this collection. The port of Amsterdam gratified his great love for scenes of shipping, and he commenced his career with pen-drawings of the different vessels in the port. He then turned to painting the same class of subjects, and used to brave great danger by hiring fishermen to take him out to sea in storms. Indeed he became the painter of storms in opposition to Willem van de Velde, the painter of the sea in calm. He painted the embarkation of Jan de Witt on the Dutch fleet, a view of the building yard of the East India Company, a picture of the Dutch squadron and many other pieces which preserve the image of the old Port of

Plate 11 *C. van Everdingen*

THE YOUNG AUGUSTUS
WITH WREATH OF LAURELS

Plate 12 *L. Backhuysen*

COAST SCENE

[illegible] *Plate 13* *Govaert Flinck*

THE ARTIST AS "AN EASTERN PRINCE."

Amsterdam, and the fleet with which the commercial glory of Holland was promoted.

2 *COAST SCENE*

A large rock reflected in the sea, beyond which a ship is anchored, the hilly coast and a coast-town in view; in the near foreground two figures stand out sharply, while a third is pushing a barrel in the water. (*See Plate 12.*)

Signed with initials and dated 1663.

Panel. 21 *in.* × 18 *in.*

BEERSTRATEN, JAN ABRAHAMSZ VAN
1622–1687

BEERSTRATEN was born in 1622 at Amsterdam, and christened in the old parish church. All his life he worked in Amsterdam, and it is supposed that the name Beerstraten was assumed by his father, a cooper by trade, after the Beeren-straat, in which he lived. In 1642 the artist married Magdalena van Bronckhorst, by whom he had five children. He died in his native city in 1687. Some of his finest work remains in Amsterdam, in The Gallery, Town Hall, and Six Collection.

3 *A VIEW OF MIDDELUM, HOLLAND—WINTER*

Church, houses, and surrounding country covered in snow; many figures, in brightly-coloured dress, skating on the canal. (*See Plate 2.*)

Signed Middelum: J. A. Beerstraten, *fecit.*

Canvas. 36 *in.* × 49 *in.*

BEGA, CORNELIS PIETERZ
1620–1664

CORNELIS BEGA was born at Haarlem in 1620. He was the son of a sculptor, Peter Begijn, or Beggijn (other forms of the name

Bega). The pupil of Adrian van Ostade, the celebrated illustrator of scenes of peasant life, also represented in this collection, he takes a high rank among the artists of interior *genre*. His themes are of the same kind as those of his master, and, like his master's, they betray a sense of humour and ability to respond to the incidents of humble life. He entered the guild of St. Luke as a member in 1654, and died in Haarlem in 1664—a victim of the plague, caught whilst in attendance upon the lady to whom he was engaged.

4 *THE COTTAGER'S FAMILY*

The interior of a cottage in which a mother is seated, babe at breast, while the father leans over, pipe in hand, trying to attract the attention of the baby. In the background a man, drinking-jug in hand, is conversing with a girl. The general scheme of colour of the picture is brown; a noticeable feature, characteristic of the masters of the Dutch School, is the precision, and the happy appreciation of the beauty of loose folds in clothing. The delicacy of the painting in the faces also illustrates the supremacy of Dutch art in work on this scale. (*See Plate 46.*)

Canvas. 16 *in.* × 14 *in.*

From the Scarisbrick and Massey-Mainwaring Collections

BEYEREN, Abraham van
1627–1674

Van Beyeren, or Beijeren, chiefly confined himself to pictures of still life. He was a member of the guild at The Hague in 1640, at Delft in 1657, and his name occurs again as member of The Hague Guild in 1663, and of that of Alkmaar in 1674. It is supposed that he died at the latter place in that year. He was particularly fond of painting fish, but he was also one of the most successful of the painters of flowers and fruit, and of gold and silver vessels.

5 *FISH ON A TABLE*

A basket full of fish, with fish on a table; through an opening

Plate 14 *A. de Gelder*

A TAXIDERMIST

Plate 15 *Dirck Hals*

A MUSICAL PARTY

the sea, with lowering clouds, is in view, and part of the beach where a group of fishermen foregather round a landed boat. (*See Plate 3.*)

Signed with monogram A. v. B.

Canvas. 49 *in.* × 42 *in.*

6 *FRUIT AND STILL LIFE*

Fruit overflowing from silver dishes. In the centre a gold-mounted nautilus cup and a covered glass goblet of yellow wine; a crystal watch lying open, with ribbon attached, as in the Van Aelst picture; grapes in profusion among other objects, upon a crumpled white cloth spread over a green cloth, gold fringed. A purple curtain is looped above. Signed with monogram. (*See Plate 4.*)

Canvas. 49½ *in.* × 42½ *in.*

The genius of Holland in the representation of shining gold and silver, the strange surface of mother-of-pearl, and the evanescent bloom of fruit might well seem all poured into this one picture. It shows an enthusiasm for fine specimens of manufacture equal among the Dutch to their enthusiasm for nature. Their art was immensely civilized in spirit in regarding such things as the last effort of nature, put forth through human talent. It betrays no sign of the feeling that an antagonism exists between the aims of man and the intentions of nature which is so evident a note of later art.

BLOEMART, ABRAHAM
1564–1658

ABRAHAM BLOEMART, painter and engraver, was born about 1564. He was the master of more than one of the eminent Dutch painters

of the seventeenth century. His pupils included Jan Both and Weenix. His death occurred in 1658.

7 *PORTRAIT OF AN OLD MAN*

A small painting of the head and shoulders of an old man with white beard. (*See Plate 5.*)

Panel. 6 *in.* × 6 *in.*

BOL, Ferdinand

1611–1681

Ferdinand Bol was a native of Dordrecht. He was born in 1611. As a child he was brought to Amsterdam by his parents, and it is with that town that he is identified. He became the pupil of Rembrandt, was made a citizen, and in 1653 married Elizabeth Dell. He died in Amsterdam in 1681. In his own time his works were on at least one public occasion preferred by his fellow citizens to those of Rembrandt. He adopted his master's methods so fully that at a first study his works seem to approach those of Rembrandt; the intimacy and the mastery of the style of Rembrandt are, however, missing. While in actual contact with Rembrandt he ascended to achievements which he was afterwards unable to maintain.

8 *PORTRAIT OF A LADY*

Half-length, seated portrait of a lady, in black embroidered dress, with a ruff, lawn cap and cuffs. She wears a ring on the third finger of either hand, and holds a white embroidered handkerchief in her lap. (*See Plate 49.*)

Canvas. 33 *in.* × 27 *in.*

BORCH, Gerard ter

1617–1681

Gerard ter Borch (Terburg) was born in 1617 at Zwolle. He was the pupil of his father, a painter who had been influenced by

Plate 16 *Frans Hals*

PORTRAIT OF A WOMAN

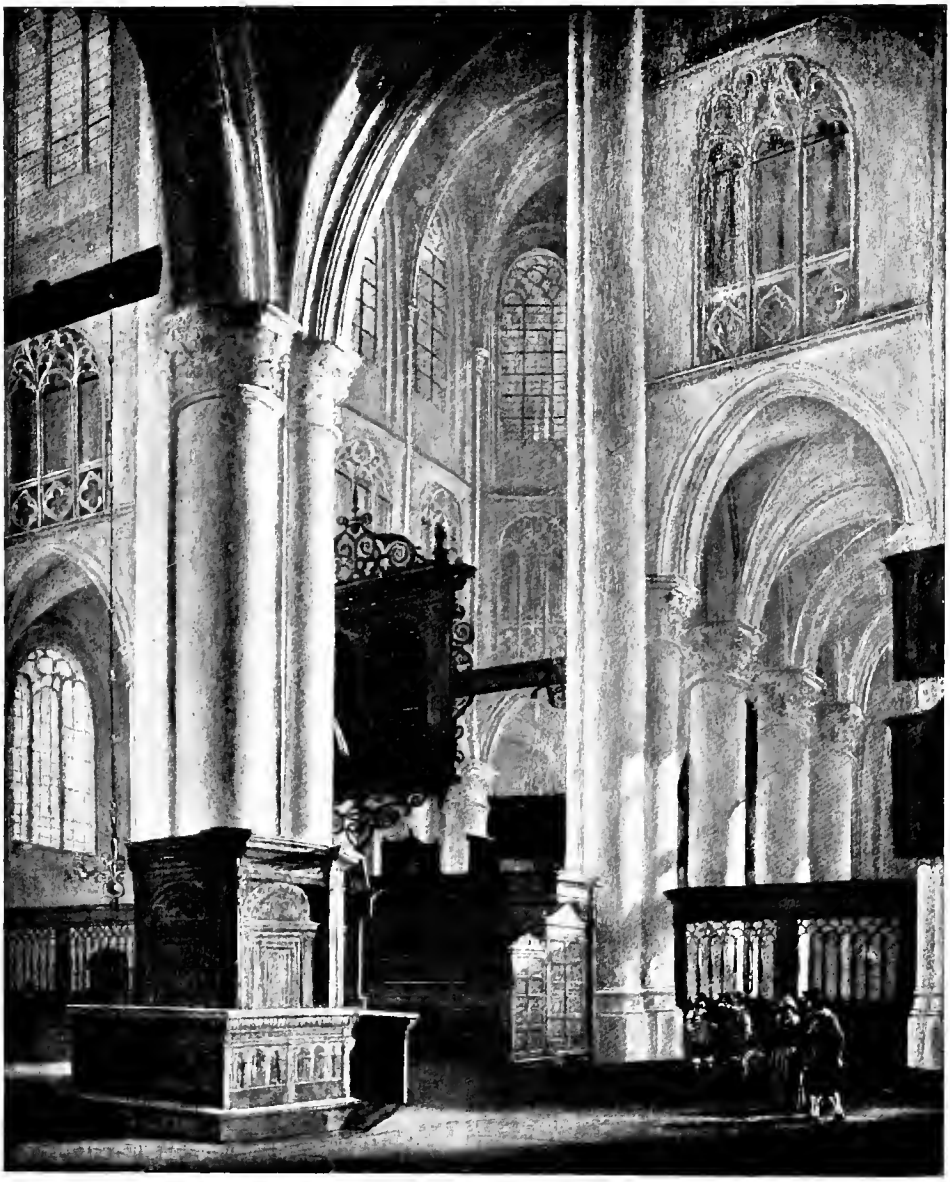

Plate 17

INTERIOR OF A CHURCH

G. van Houckgeest

residence in Italy, and he studied also at Haarlem from 1632 to 1635. He then went to England—this was the period of Van Dyck's ascendancy there—and later to Italy, returning in 1641 to Amsterdam. Here he painted small portraits. He was at Münster at the time of the ratification of the treaty of peace with Philip IV., 1646 to 1648, working at the picture of the event, which is in the National Gallery, and he was afterwards received at the Court of Spain. He visited France before returning to Holland. From 1650 to 1654 Ter Borch lived in his native town, Zwolle; eventually he settled at Deventer, where he married his cousin and became a member of the town council, and afterwards a Burgomaster. A portrait of himself painted in 1660 is in the Hague Museum. Ter Borch died at Deventer in 1681 ; his body was conveyed to his birthplace and laid with ceremony in his father's vault in the Church of St. Michael. He is pre-eminent among the painters of interior *genre*. His painting expressed a temperament of refinement, in its choice of the aspects of life represented, and in its intimate touch.

9 *THE LETTER-WRITER*

A lady seated at a table, pen in hand, wearing a dark red velvet jacket trimmed with swansdown over a white satin skirt. Her carefully dressed hair, showing the forehead and adorned with a little plume, subscribes to fashion, and her expression seems arrested at the moment when pursuit of thought gives place to the recognition of someone's presence. The unemployed hand rests in her lap ; the appurtenances for writing are before her on the table, which is covered in green. A framed picture hangs on the wall, against which a map is also suspended. (*See Frontispiece.*)
Canvas. 21½ *in.* × 17 *in.*

BOTH, JAN
1610–1662

JAN BOTH, a native of Utrecht, was born in 1610, and with his elder brother Andries studied under his father, a painter on glass ; later they were both pupils of Abraham Bloemaert. At the

termination of this apprenticeship they travelled together in France and Italy, and at Rome they were greatly influenced by the art of Claude Lorrain. The extraordinary sympathy that existed between the brothers enabled them to work extensively on the same canvases, leaving the pictures with that unity of spirit which as a rule only pertains to work from a single hand. In this partnership they rose to fame, Jan composing the landscape whilst Andries solved the difficulties of figure composition. They occasionally produced works which represented them individually. The partnership terminated only with the death of Andries, under the saddest circumstances. They were returning from an entertainment at Venice one evening in 1644 when Andries fell into one of the canals, and was drowned. Jan immediately left Italy. Ineffectually he sought to co-operate successfully with another figure artist. He died about 1662.

10 *ROMANTIC LANDSCAPE*

A small procession of muleteers following a pathway in a romantic valley. A sharp cliff, with overgrowth, on the right of the valley; slender trees in the foreground.

This picture is one that represents Dutch art at the time when foreign influences, chiefly Italian, were at work, predicting the decline of the Dutch School (see note on Du Jardin). (*See Plate 47.*)

Canvas. 24 *in.* × 31 *in.*

BREKELENKAM, QUIRYN

Member of Guild, 1648

BREKELENKAM was born near Leyden, though it is not known in what year. Gerard Dou was his teacher; he was also affected by Rembrandt's influence. Brekelenkam was received into the Guild of St. Luke at Leyden in 1648. His signed works date from 1653 to 1669. He lived at Leyden during the whole of his life, and was twice married.

11 *THE MORNING GOSSIP*

The interior of a dairy, with two women seated gossiping, while a child stands by; one of the women is peeling turnips,

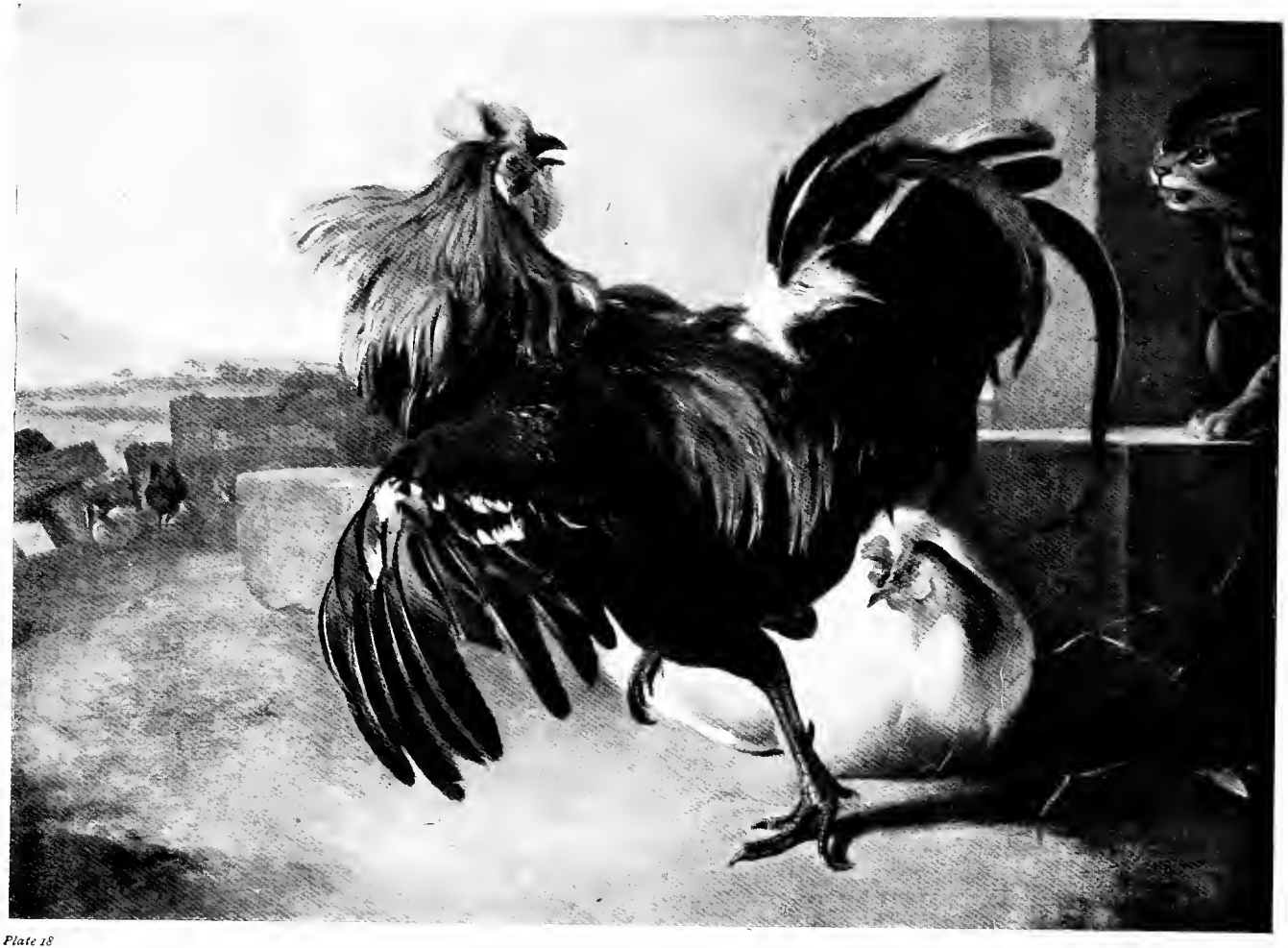

Plate 18

A CAT ATTACKING POULTRY

M. d'Hondecoeter

Plate 19 *Cornelis Jansens*

PROFESSOR AEMILIUS COMMIS

while the other, apparently her maid, has the results of marketing slung in a pail from her arm; one of her hands is outstretched in gesture, the other holds a flower. The expression of her companion listening to her story is a good piece of character study. Bright colour is introduced into the picture by the means of the red skirt of the maid, and a blue jacket hanging from a wooden screen. (*See Plate 50.*)

Signed, and dated 1663

Panel. 20 *in.* by 15½ *in.*

CROOS, JACOBUS VAN

Paintings dated 1666

JACOBUS VAN CROOS was a Dutch landscape painter who flourished in the latter part of the seventeenth century. The dates of his birth and death are not established. There is a view of the Hague, painted in 1666 by this artist, in the Town Hall of the Hague.

12 *LANDSCAPE*

A country house near a river, flat country beyond, with a church-tower in the distance. In the foreground two figures on the near river-bank. The picture awakens curiosity from its apparent truth to the character of some particular place. It is not improbable that the place represented is still standing. (*See Plate 41.*)

Panel. 16 *in.* × 12 *in.*

CUYP, AELBERT

1606–1672

AELBERT CUYP, who was born at Dort in 1606, was the son of Jacob Gerritz Cuyp. He studied with his father, from whom he inherited sufficient property to place him beyond the difficulties that embarrassed so many of his contemporaries. He became a member of the Common Council and a burgher of Dordrecht. The

date of his death has not been traced, but there is evidence to show that it was not previous to 1672.

13 *THE DISTANT TOWN*

A stretch of flat country with the outlines of a church, houses and windmills extended across the plain in the haze of the middle distance. In the foreground three men are in conversation : they are attended by a dog ; beyond them are two figures. The right side of the picture is filled with the leafage of a tall tree The foreground is thrown into strong shadow from trees on the left, a common device with the Dutch landscapists for securing contrast of effect, which Cuyp probably learnt from van Goyen. The elements which go to the composition of this picture are of the simplest, but it is characteristic of the highest Dutch achievement in its subtle interpretation of atmosphere and distance. (*See Plate 51.*)

Signed

Panel. 19 *in.* × 27½ *in.*

14 *PORTRAIT*

Portrait of a man in dark green velvet suit, with white shirt and gold embroidered vest. He wears a velvet cap, and a chain over his shoulders which is gathered in his left hand. (*See Plate 7.*)

Panel. 27 *in.* × 22 *in.*

DU JARDIN, Karel

1625–1678

Du Jardin was born in Amsterdam in 1625. He became a pupil of Nicholas Berghem, and commenced travelling in Italy while still a youth. He early attracted attention by his distinguished talents. For many years he resided at Rome, where his art met with great appreciation. In later years he made a second visit to Italy and died at Venice in 1678. His art partakes of some of the

Plate 20 *Nicolas Maes*

PORTRAIT OF A LADY

Plate 21 *Barent van der Meer*

STILL LIFE

brighter quality of colour that distinguishes Italian painting, and this is united to the neatness of Dutch craftsmanship.

15 *THE START FOR HAWKING* (or RENDEZVOUS DE CHASSE)

A party of horsemen carrying falcons in the grounds of a chateau. Incidents of the scene are a boy with a bugle coupling greyhounds; other dogs are distributed in the composition, and a turkeycock with spread tail. In the foreground a servant, holding cloaks and a sword, stands with back to the spectator, beside a white horse saddled for a lady who is seen descending steps to the right with a cavalier. The grounds are ornamented with statuary and surrounded with trees. (*See Plate 56.*)

Signed, and dated 1664.

Canvas. 21½ *in.* × 25 *in.*

Exhibited in the British Gallery, 1819

From the Philip Henry Hope Collection.

Described in Smith's "Catalogue Raisonné," Vol. 5, No. 107

"It is impossible," says Smith, "to commend too highly this exquisite work of art." But, as a matter of fact, the Italian influence, reflected in Du Jardin's work, and so much admired in 1829, when the "Catalogue Raisonné" was first issued, foretold the decline of the Dutch School, the genius of which was rooted in native temperament. (See note on Jan Both.)

DU MOOR, KARL

1656–1738

KARL DU MOOR, the elder, was born at Leyden, 1656. His parents intended him for one of the learned professions, but developing a love of art he persuaded his father to place him under Gerard Dou. He was afterwards the pupil of Frans van Mieris. He became celebrated through the execution of a sensational picture

of Brutus condemning his two sons to death, for the Town Hall of Leyden. His name reaching Italy, the Grand Duke of Tuscany desired the artist's portrait painted by himself to be placed among the illustrious artists in the Uffizi Gallery. Du Moor sent the portrait to Florence in 1702, and was honoured in return with a gold medal and chain. Later in his career the Emperor of Austria commissioned him to paint portraits, including one of the Duke of Marlborough, and conferred on him the order of knighthood. One of his best works is in the hall of the magistrates at the Hague, representing the Burgomasters and Eschevins in the year 1719. Du Moor died at Warmond in 1738.

16 *PORTRAIT OF A LADY*

Small portrait of lady, in a dark dress embroidered with blue, wearing a pearl necklace. (*See Plate 22.*)

Panel. 6 *in.* × 3 *in.*

DUBBELS, HENDRICK

1620–1676

Of the story of Dubbels' life practically nothing is known, though he is admitted to rank with the foremost Dutch marine painters. L. Backhuysen, to whom his sea-pieces have often been attributed, was his pupil. There is a small work attributed to Backhuysen in the collection. The names are known of a Jan and a Dirk Dubbels, but the former, at least, is now generally considered as identical with Hendrick, instead of as his son. The vacillation of many of the Dutch painters in determining upon a style in which to sign their work is a continual cause of confusion to the historians of their art.

17 *THE BEACH AT SCHEVENINGEN*

A storm gathering on the coast, fishermen landing a masted fishing-boat near a wooden breakwater; a ship in the offing with furled sails. On the sands a horseman and other figures. (*See Plate 8.*)

Canvas. 18½ *in.* × 25 *in.*

There is an exquisite effect in this picture. The sail of the ship

Plate 22 *Karl du Moor*

PORTRAIT OF A LADY

Plate 23 *Caspar Netscher*

A LADY AT A FOUNTAIN

Plate 24

PORTRAIT OF A LADY

Pieter Nason

carries a last reflection of sunlight into the cloud which overshadows the sea. The transparency of paint in these Dutch sea pieces showed the way to such exquisite qualities as Whistler was to reach long after in such a painting as his *Valparaiso.* The sensitive modern artist could refine upon the colour of the earlier school, but in the representation of the atmosphere of the sea the Dutch painters of the seventeenth century remain unrivalled ; and this, though artists like Dubbels met the demands of fashion by the production of effects made to a recipe.

DUTCH SCHOOL, 17TH CENTURY

18 *PORTRAIT*

Three-quarter length portrait of a youth with long dark hair. He is dressed in a black silk suit with lace collar and slashed sleeves showing pink lining. He wears a gold embroidered sword-belt, and holds a cane in his left hand. Dated 1665. (*See Plate 9.*)

Canvas. 40 *in.* × 30 *in.*

19 *A BATTLE*

Cavaliers charging in war ; two are shown in close combat, the nearest is mounted on a galloping white horse, which forms the central feature of the composition. In the middle distance is a leafy tree assisting the decorative character of the picture. The line of advance of mounted soldiers in combat extends across the whole canvas. In the foreground, on rough ground, lies a wounded soldier, his face downwards with head towards the spectator. (*See Plate 57.*)

Canvas. 42 *in.* × 66 *in.*

DYCK, Sir Anthony van
1599–1641

Van Dyck was born at Antwerp, on the 22nd March, 1599. He was apprenticed to painting when he was ten. In 1615 he entered the Academy of Rubens. Rubens was delighted with his great intelligence. Van Dyck acted as Rubens' assistant until 1620. In 1618 he was admitted into the guild of St. Luke at Antwerp. In 1620 he visited England and worked for James I. Acting upon the advice of Rubens, he set out for Italy in 1624. He was now regarded as a rival to Rubens himself. At the invitation of the Prince of Orange he visited the Hague in 1630, and it is also thought that he went to London, and immediately returned, not meeting there with the encouragement from the English Monarch he had looked for. Charles I.'s accession, however, was propitious for him. On seeing one of his portraits the King, whose noble character he was afterwards to express so well, invited him to England. So many commissions were offered him from the nobility of England and France, that at last he would consent to paint only those whose appearance attracted him. He married one of the most beautiful women of the Court. The painter always went magnificently dressed, with a numerous and gallant equipage. In appearance he was of low stature, but well proportioned, very handsome, modest and extremely obliging. He died in London, and was buried in 1641 in old St. Paul's.

20 *JOHN OXENSTIERNA,*

Count of Sodremore, Baron of Kymeck, son of Axel Oxenstierna; plenipotentiary Minister at the Peace of Munster.

A nobleman with his arm resting on a pillar, at the base of which is sculptured a coat-of-arms. The black of his suit and cloak is of beautiful intensity, emphasized by the splendour of gold ornamentation; rosettes of a darker gold ornament his shoes, the hose being of a faded crimson, particularly pleasant in colour. The background shows a heavy green curtain in folds. (*See Plate 10.*)

Canvas. 82 *in.* × 50 *in.*

Plate 25

MOONLIGHT RIVER SCENE

A. van der Neer

Plate 26

THE PET DOG

Jacob Ochtervelt

Little is known of the history of this painting before it appeared in a London sale room in recent years, and its authenticity as a Van Dyck has been doubted. The question has been asked as to where the painter could have met the Swedish Count. This difficulty is disposed of by recent information from the Swedish Minister in England, giving details of the Count's career which correspond with Dr. Bode's opinion that the picture was painted about 1633 by Van Dyck with the assistance of his pupils in the accessories :—

In 1632, when the Count was but twenty-one, he was made Colonel of the Guard, after having travelled and taken his degree of doctor in England at Oxford University. As early as 1634 he was Envoy first in England and then in Holland. It was noted of him that his demeanour was haughty and that he appeared with great pomp at ceremonies. The coat-of-arms at the base of the column in the picture is that of the Oxenstiernas, one of the oldest and most eminent families in Sweden.

ES, JACOB VAN
1606–1666

JACOB VAN ES (or Essen) was a Flemish painter. He was born at Antwerp in 1606, and must rank with the important still-life painters of the period. He painted two remarkable pictures of the same subject, a Fish Market; these are in the Vienna Gallery; the figures in both instances were put in by Jordaens, the friend and assistant of Rubens. Es died at Antwerp in 1666.

21 *A DISH OF PLUMS*

On a table a Delft dish with some green and purple plums; beside it is a glass vase, containing two carnations. (*See Plate 33.*)

Panel. 12 *in.* × 16 *in.*

EVERDINGEN, C. VAN

1606–1679

CÆSAR VAN EVERDINGEN was born at Alkmaar in 1606. He became the pupil of a glass painter, who executed windows in the new Church at Amsterdam, and was entered a member of the Guild of his native place in 1632, and a member of the Guild at Haarlem in 1651. He attained eminence through a picture of the portraits of the Company of Archers. In addition to being a painter Van Everdingen had some fame as an architect. His death occurred in 1679. In the Hague gallery is a picture by this artist representing Diogenes in the market-place of Haarlem seeking an honest man. The painting contains portraits of the Steyn family of Haarlem. Two younger brothers of Everdingen were artists: Allart van Everdingen, a romantic landscape painter, etcher and engraver, and Jan van Everdingen, an advocate who painted for amusement.

22 *THE YOUNG AUGUSTUS WITH WREATH OF LAURELS*

A white marble bust crowned with laurels and cloaked with red drapery, a horn with ribbon attached placed by its side. (*See Plate 11.*)

Canvas. 30 *in.* × 20 *in.*

FLINCK, GOVAERT

1615–1660

IN 1633, the year in which Rembrandt painted his picture *The Lesson of Anatomy*, pupils came to him in numbers. Among them were many youths whose names were subsequently to be notable, Ferdinand Bol, for instance, and Metsu, Nicolas Maes, De Hoogh, and Govaert Flinck. Flinck was born on the 25th January, 1615, at Cleeves. He became painter to Frederick William, Elector of Brandenburg, and Prince John Maurice of Nassau, but he chiefly resided at Amsterdam. Flinck was of an impressionable nature, and his art changed its character many times, according to the master to whose influence at the moment he happened to submit. Thus he threw off characteristics in which he had been the disciple

Plate 27 *Pieter de Putter*

PORTRAIT OF A LADY—AGED 28

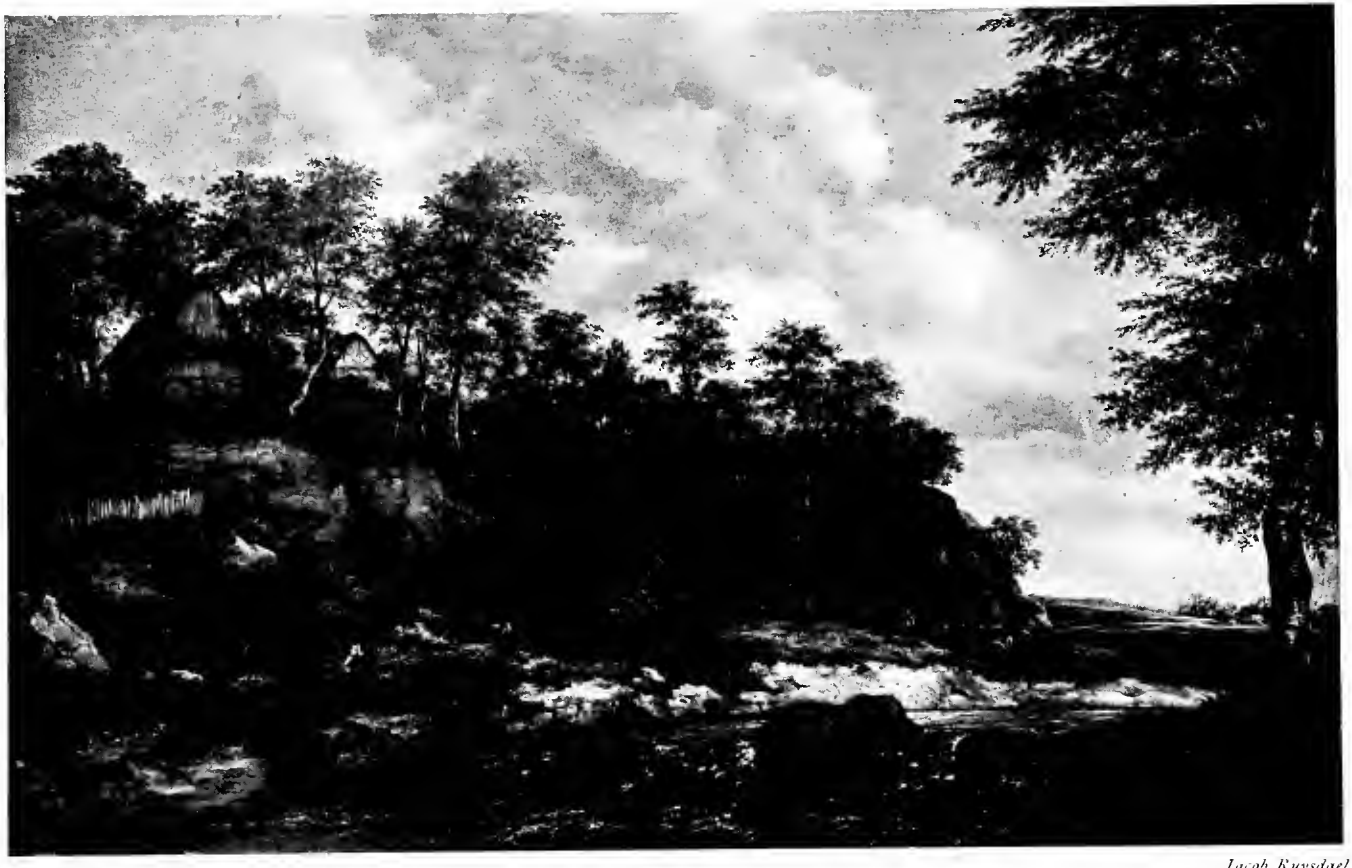

Plate 28

Jacob Ruysdael

THE HILL OF BENTHEIM

of Rembrandt, and followed the Italians in the love of pure colour. His subjects were generally of Biblical and classical themes. He was one of the most employed artists in the country, and the magistrates of Amsterdam engaged him in considerable works for the Town-hall. He died in 1660.

23 *THE ARTIST AS "AN EASTERN PRINCE"*

Three-quarter length portrait of the artist, in grey tunic, with embroidered cloak fastened with breast clasp and chain, wearing a white turban and carrying a bow. (*See Plate 13.*)

$37\frac{1}{2}$ *in.* × $29\frac{1}{2}$ *in.*

GELDER, Aert De

1645–1727

De Gelder, who was born in Dordrecht in 1645, was a pupil of Rembrandt's at the end of the master's life; previously he had studied with Hoogstraeten. In style he followed Rembrandt closely. He commenced to study painting at the age of sixteen. He painted portraits, but his chief interest was in historical subjects. With its immense collection of armour and drapery of every description, his studio at Amsterdam is said to have resembled a broker's-shop. There is a portrait by this artist of Peter the Great. It was subsequently engraved. De Gelder died in Dordrecht in 1727.

24 *A TAXIDERMIST*

An old woman, in brown hood and spectacles, working at her task at a table littered with draperies and straw; at her left dead birds suspended and resting on the table. (*See Plate 14.*)

Panel. $29\frac{1}{2}$ *in.* × 24 *in.*

GOYEN, Jan van

1596–1666

Van Goyen was born at Leyden in 1596, and was married in that town in 1618 to Annetje Willems van Raelst. Previous to his

marriage he made a short stay in Haarlem. In 1631 he went to the Hague, and was there elected a member of the Painter's Guild. He died at the Hague in 1666. Always striving to be in close contact with nature, with his sketch-book never out of hand, no artist has responded more sensitively to the moods of the sea than Van Goyen. His paintings are charged with temperament. We feel that he too might have spoken, like St. Francis of Assisi, of his brother the wind, his sister the rain. He was, however, a man of the world who, incidentally, controlled a vast speculation in bulbs and continually speculated in land and houses. From papers preserved it also seems that he occupied himself with the planning and building of the latter. But his activity as a painter never abated. "He described the *Dutch* landscape," says Dr. Bode, "characteristically and decidedly, with a truth and mastery which no other master before or after him has attained." Of a changeable and capricious disposition, even as a pupil Van Goyen changed his master some six or seven times, and, always extravagant, he died financially involved. Nevertheless throughout his life he retained respect and social position. His eldest daughter became the wife of Jan Steen, and her face is immortalized in many of that master's paintings.

25 *THE MOUTH OF A RIVER*

The sea at the entrance to a river, with town in the distance; on the left, in full sail, a boat filled with men; several other sailing-boats in view. On the right a boat, with fishermen at work, anchored near a sand-bank, and nearer to the spectator two men watching the operation from a rowing-boat. (*See Plate 62.*)

26 *A BREEZY DAY*

Like the preceding picture, this one represents just one of those effects of a grey day at sea in which the Dutch marine painters showed their responsiveness to the mood of nature. In the right of the picture is a bank with low bushes bent in the wind, and a coach with two horses apparently proceeding along a coast road; in the left two boats, with fishermen, near some stakes, and beyond them the opposite bank of the river is

Plate 29 *Jacob Ruysdael*

MOUNTAINOUS LANDSCAPE

Plate 30

Frans Snyder

A CONCERT OF BIRDS

brought into view, with church spire and roofs of houses indicated. The centre of the canvas is occupied with the stretch of tumbled water, and numerous sailing-boats taking advantage of the stiff breeze. (*See Plate 63.*)

Signed, and dated 1638

Panel. 24 *in.* × 15½ *in.*

HALS, DIRCK

1591–1656

DIRCK HALS was a brother of the great painter Frans Hals. He was born at Haarlem in 1591, of parents descended from a patrician family, and was the pupil of Abraham Bloemaert. He devoted his art to the representation of gaily-attired people drinking, dancing, or listening to music. His death occurred at Haarlem in 1656.

27 *A MUSICAL PARTY*

A group of eleven men and women in bright costumes, gathered together in a room for music; a chart and pictures on the wall. (*See Plate 15.*)

Panel. 21½ *in.* × 27½ *in.*

HALS, FRANS

1580–1666

FRANS HALS was probably born at Antwerp about 1580, or 1581. His parents belonged to a Haarlem family that had moved to Antwerp a few years before his birth. There is no record of his early life, and no early work of his preserved. If we accept the date of 1580 generally given as that of his birth, it was not until the painter was more than 35 years of age that he produced an important picture. He began with the masterpiece, *The St. George's Shooting Guild* at Haarlem. There is no other instance on record of an artist of such standing emerging in middle-life from

obscurity without leaving a trace of the steps by which he approached supreme achievement. Hals appears to have possessed his genius entirely without self-consciousness and without impressing his generation with the miraculous order of his skill. The facts of his later life come down to us only vaguely outlined. It is known that he married in 1610, a girl named Anneke Hernanszoon, and in the following year that a son was born christened Herman. Five years later his wife died and he married Lysbeth Reyniers. A painting of her with himself hangs at Amsterdam. They lived together nearly fifty years, bringing up a large family but incessantly struggling in narrow circumstances. To mend matters in later years the painter turned his studio into a school for teaching painting; a picture of the interior of the school, painted in 1652, is in the Haarlem Museum. Hals died in 1666. There is evidence in a record of a reprimand from the magistrates of Haarlem, dated 1616, that the painter was guilty of intemperance and violence. But it may be presumed from the fact that in the succeeding year he was elected a member of the School of Rhetoric that nothing was proved to lower him very much in the estimation of his fellow-citizens. It is perhaps of interest in view of the inter-relationship which undoubtedly exists between character and art, to avail ourselves of any light the incident may throw upon the disposition of one whose complete freedom from convention in art probably ranks him as the most natural artist who ever painted.

28 *PORTRAIT OF A WOMAN*

This painting is described as follows in Smith's "Catalogue Raisonné," Dr. Hofstede de Groot's Revised Edition, page 121, No. 417:—Portrait of a woman. "Half-length, her right hand rests on her left, which holds a white handkerchief. The expression of her face is strong and calm, and the cheek-bones are very prominent. She is in black, with a very simple white cap drawn down on the forehead, and a broad ruff framing her face. Dark background; very delicate tones" (*See Plate 16.*)

Signed with monogram and inscribed AE T A 35 1644.

Canvas. 29½ *in.* × 24½ *in.*

Sale—Baron de Beurnouville—Paris, May 9th, 1881; No. 300.

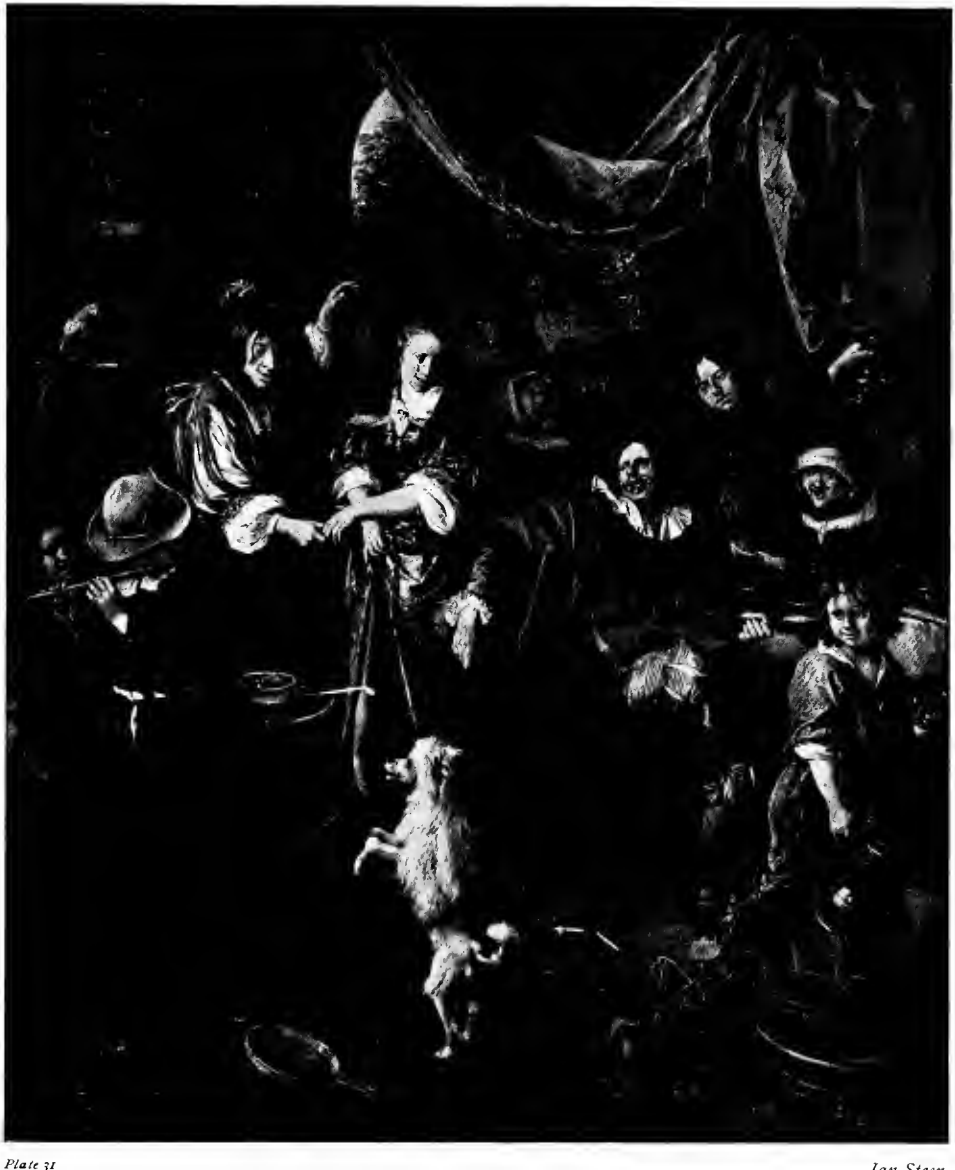

Plate 31 *Jan Steen*

THE DANCING DOG

Plate 32 *Jan Steen*

THE CONTINENCE OF SCIPIO

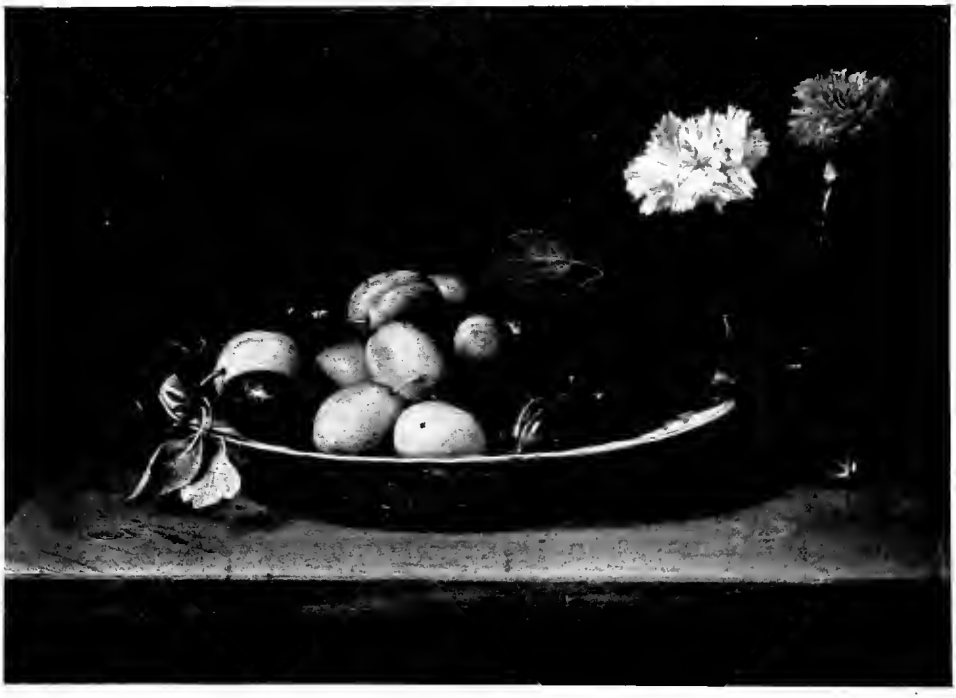

Plate 33 *Jacob van Es*

A DISH OF PLUMS

From the Collection of Maurice Kann, Paris. Exhibited at the National Loan Exhibition, London, 1909.

Hals read his sitters with the shrewd insight of a man of the world, recording, but seeming to pass no judgment upon their character. This aloof, but not uncritical attitude may well be contrasted with Rembrandt's entire sympathy with his sitter.

Hals anticipated the modern method of painting in one process, instead of in two or three stages. No method could be more spontaneous. It contributed to that great vitality which makes a portrait by this master seem to rival life itself.

HEEM, CORNELIS DE
1631–1695

CORNELIS DE HEEM was born at Leyden on the 8th April, 1631. Some of the Dutch painters were born into families, whose members succeeded each other for two or three generations, not only in the practice of art, but in application to one particular branch of it, such as still-life painting. The De Heems were an instance of this. Cornelis was the son and pupil of Jan Davids de Heem, and grandson of David de Heem, still-life painters. He left Utrecht for Antwerp about 1660, where he was received into the Guild of St. Luke. It is in the museums of Brussels and the Hague that works of Cornelis, which are rarer than those of Jan Davids, are to be found. The De Heems between them were the founders of a school of painters who devoted themselves almost entirely to the painting of flowers and fruit. Cornelis de Heem's death occurred at the Hague about 1695.

29 *FRUIT AND LEAVES*

A cluster of white grapes, some purple and green plums, peaches, nuts and cherries, surrounded with bright green leaves against a dark background. (*See Plate 52.*)

Canvas. 24 *in.* × 21 *in.*

HOBBEMA, Meindert

1638–1709

Hobbema, like his contemporary Ruisdael, was a poet of the country-side in his painting. His work has the same deep undercurrent of feeling. Upon the art of these men the great naturalism of modern landscape painting was built up. It is surmised that Hobbema was a native of Amsterdam. His birth is recorded in 1638. He was married in 1688 to the servant-maid of the Burgomaster of Amsterdam. Through influence he obtained from the Burgomaster a small position in the wine-customs, which secured him sufficient means to live upon. From that time forward the artist did little painting, but we probably owe the masterpiece in the National Gallery, "The Avenue of Middelharnis" to the first years of his married life. His death occurred in Amsterdam in 1709. He received scanty recognition during his life, dying in poverty. The figures in his pictures were sometimes introduced by Wouwerman.

30 *THE WATER-MILL*

In the centre of the panel a mill surrounded by trees, with a church in the background; on the left some farm buildings enclosed in a yard, and men loading a punt; on the right a bridge over a winding river. (*See Plate 48.*)

Panel. 18½ *in.* × 25 *in.*

HONDECOETER, Melchior d'

1636–1695

D'Hondecoeter was born in Utrecht in 1636. He was the son and grandson of a painter. His father, Gysbert d'Hondecoeter, came of a noble family of Brabant. Melchior studied painting under his father and his uncle the famous painter Weenix, and commenced as a marine painter. From 1659 until 1663 he lived at The Hague. He is mentioned in the "Confrerie Pictura" of Hague during those years; afterwards he went to Amsterdam. He received the rights of citizenship of Amsterdam in 1688, and his death occurred in that city in 1695. His fame rests on his success in depicting birds and

Plate 34

D. Teniers, the younger

THE SHEPHERD

Plate 55 *D. Teniers, the younger*

THE PRODIGAL'S RETURN

especially on his representations of peacocks, ducks, and hens, in fact the birds that are associated with a farm. He aimed at a decorative effect in his composition, but lack of distinction in his colour sometimes compromised this.

31 *A CAT ATTACKING POULTRY*

A cock, of bright plumage, angered by the appearance of a cat, guards a white hen. Beyond the yard, in which other fowls are apparent, a hilly landscape is in view. (*See Plate 18.*)

Signed and dated 1652.

26½ *in.* × 34 *in.*

HOUCKGEEST, GEERAERT VAN HOEGERST

Member of Guild in 1639

HOUCKGEEST, who is supposed to have been the son of Joachim Otto Hoecgeest, the portrait painter, was admitted into the Guild of St. Luke at Delft in 1639. He devoted the whole of his attention to painting architecture, and is best known by his pictures of church interiors. He painted many interior pictures from the Nieuwekerk at Delft, and two of these are now in the Hague Museum.

32 *INTERIOR OF A CHURCH*

An interior of a church, with cavaliers and peasants walking, the pillars to the right are illuminated by slanting rays of sunlight; the black escutcheons in the right are effective, as in the Vermeer picture. (*See Plate 17.*)

Panel. 24 *in.* × 20 *in.*

JANSENS, CORNELIS

1593–1664

CORNELIS JANSENS was also called Janssens van Keulen, or Janson van Keulen, and in England he is now generally spoken of as Cornelius Jonson or Johnson, which is the spelling he used in signing his works. Of Flemish descent, he was born in London in

1593. He regarded himself as English and practised in England during the greater part of his life. In 1622 he married and had one son. James I. attached him to his Court, and he painted that sovereign many times. He painted a portrait of Charles I., now at the Duke of Devonshire's seat, Chatsworth, also portraits of Henry, Prince of Wales, and of Sir George Villiers, father of the Duke of Buckingham. He is largely represented in private collections in England. The rise of Van Dyck seemed adversely to affect the vogue of Jansens, but he was painting in England until 1643. Afterwards he settled at the Hague. He died at Amsterdam between 1662 and 1664. "During his first thirty years of practice," says Mr. Collins Baker,* "he was conspicuously English in temper; then with strange adaptability to his surroundings he became Dutch."

33 *PROFESSOR AEMILIUS COMMIS*

Three-quarter length portrait of a man, in black gown, with slashed sleeves and plain white collar, wearing long hair touching his shoulders. (*See Plate 19.*)

Signed, Cornelius Jonson van Ceulen, *fecit* 1658. Inscribed on the back: "IAN.SOON.VAN.PROF.AEMILIUS.COMMIS.GEN.DER. CONVOYEN.EN.LICENT."

Canvas. 40 *in.* × 30 *in.*

KEYSER, WILLIAM DE
1647–1692

WILLIAM DE KEYSER was born at Antwerp about the year 1647, and was brought up as a jeweller. In the craft of jewellery he attained celebrity, but employed his leisure in practising miniature painting, enamelling and oil painting. After painting some altar-pieces at Antwerp his business called him to Dunkirk, and whilst there he painted a picture for the chapel of the English nuns. This work was so successful that De Keyser was persuaded to go to England. He sailed without telling his wife and family. Upon receiving a good reception in England, including an introduction to King James II., he sent a message to his wife to convert

* "Lely and the Stuart Portrait Painters."

Plate 36 *D. van Tol*

THE OYSTER SELLER

Plate 37 *Iacob Toorenvliet*

A FAMILY GROUP

his effects into money, dismiss his workmen and join him. The Revolution, however, followed within half a year, and by bringing disaster to his chief patrons adversely affected the fortunes of the artist. It is said that recourse, in his despair, to the pursuit of the philosopher's stone completed his ruin. He died, at the age of forty-five, about 1692, leaving a daughter whom he had taken pains to instruct, who painted small portraits and copied well.

34 *A SHEPHERD*

A half length portrait of a peasant in brown coat, with head wreathed with leaves, holding a shepherd's crook. (*See Plate 6.*)

Panel. 12 *in.* × 9 *in.*

KNYFF, WOUTER

–1679

WOUTER KNYFF, the son of Haarlem people, was born at Haarlem. The date of his birth is unknown. His death occurred after 1679. No records of his life remain to us.

35 *VIEW OF A DUTCH TOWN*

View of a town from the riverside. On the right a path approaching the town by way of a narrow draw-bridge. A barge containing three figures is moored at the quay. In the distance is a water-mill. A cloud of smoke from a low chimney on the left is blown across the sky. (*See Plate 58.*)

Canvas. 42½ *in.* × 59½ *in.*

KONINGH, PHILIPS DE

1619–1689

PHILIPS DE KONINGH, or De Koning, was born in 1619 at Amsterdam, and died in that city in 1689. His place is in the front rank of the landscape painters of Holland, and the picture in this collection is very characteristic. The artist always returned to the theme of flat country viewed from a height with greater pleasure, apparently, than to any other.

36 *A VIEW IN HOLLAND*

View of a vast stretch of country in which a town encircled by fields and streams is the central feature. In the foreground a winding road by a river, the roof and façade of a mansion showing above some garden trees ; on the opposite bank of the river a windmill. The whole valley is subject to alternations of light under an April sky, and the buildings of the town, starting into prominence under sudden illumination, are defined with a delightfully free and expressive touch. (*See Plate 54.*)

Canvas. 36 *in.* × 42½ *in.*

MAES, Nicolas (or Maas)

1632–1693

Although Nicolas Maes (or Maas) was one of the most eminent *genre* painters of the seventeenth century, we have little record of his life. He was born in Dordrecht in 1632, and became a pupil of Rembrandt. In 1665 he removed to Antwerp, and lived there until 1678. In that year it is supposed that he went to Amsterdam, where he died in 1693.

There was such a marked change in his style towards the end of his career, that it is thought that there may have been another painter of the same name. This theory has received support from the fact that the signatures in his early, and superior period, are altogether less ornamental in style. It is considered possible that the Maes who returned to Amsterdam to die in 1693 was not the pupil of Rembrandt of whom we write, the painter of the early pictures, but his son.

37 *PORTRAIT OF A LADY*

A lady resting her head on her left hand, and gathering some strands of her long dark hair, which falls in ringlets, in her right. She wears a grey and red satin dress and a pearl necklace. Painted in an oval. (*See Plate 20.*)

Canvas. 30 *in.* × 27 *in.*

Plate 38

THE INTERIOR OF THE OUDE KERK AT DELFT

J. Vermeer

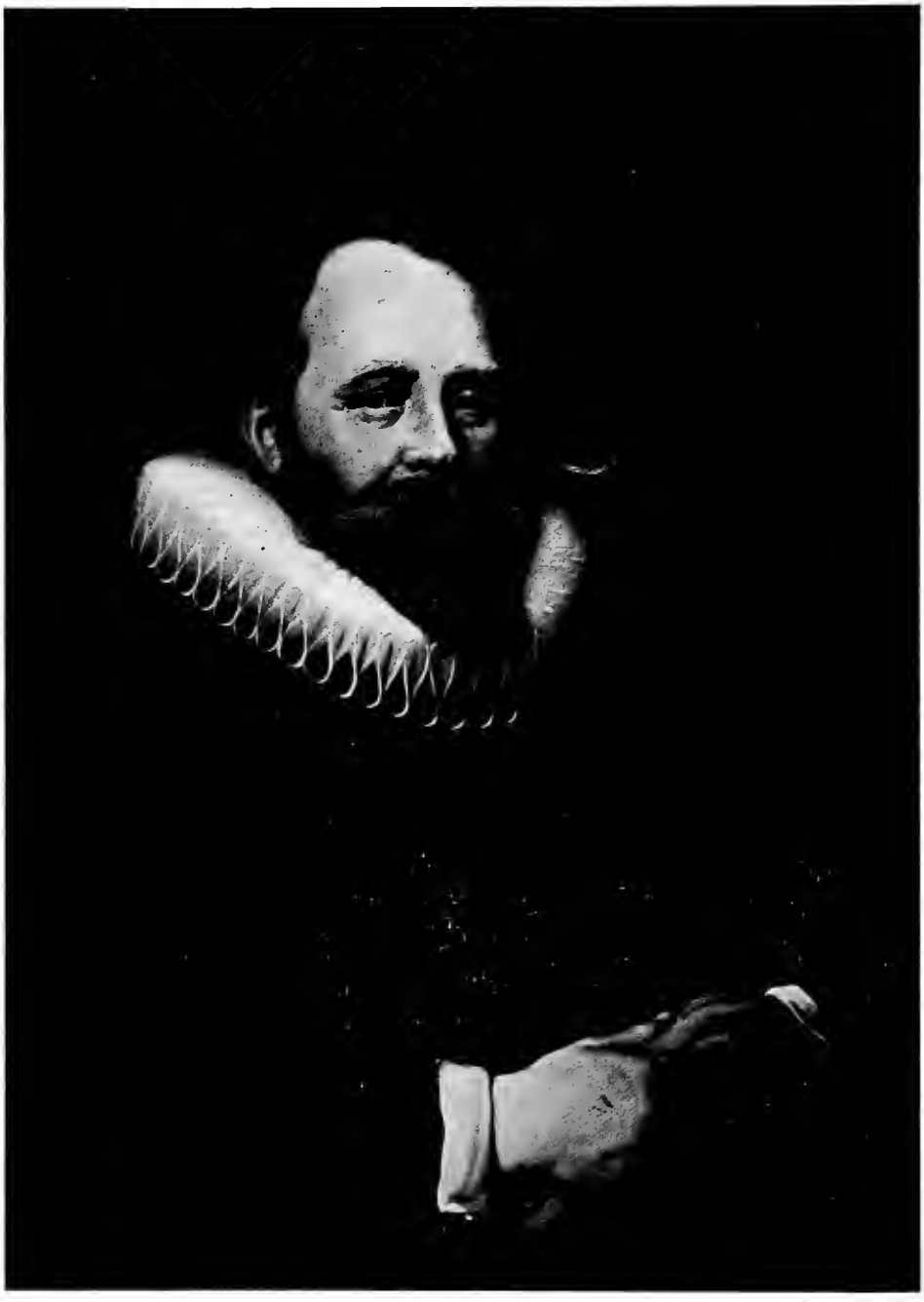

Plate 39 *I. Verspronck*

PORTRAIT

MEER, Barent (or Bernard) van der
1659–

Barent van der Meer, who was born in Haarlem about 1659, is generally assumed to have been a son of the elder Jan van der Meer, not to be confused with the great Jan van der Meer, or Vermeer of Delft. He entirely confined his art to still-life. He resided in his native town and there married a member of the Dusart family. The date of his death is unknown.

38 *STILL LIFE*

A silver centre-piece filled with delicacies; a blue and white Delft dish, containing purple and white grapes, peaches, a pomegranate and an orange, resting upon a blue-grey table cloth. An apple, divided, and some nuts scattered upon the table close to a large glass filled with an effervescing brew. (*See Plate 21.*)

Canvas. 38 *in.* × 47 *in.*

When this painting was discovered some years ago, there was evidence that its composition had undergone a curious transformation. The cup of the centre-piece had been cut from its pedestal and put as another dish on the table. The picture gains greatly in charm of design by restoration to its original composition, and the centre-piece as it is now seen is of interest as a specimen of the craftsmanship in silver of the period.

In a note in the "Burlington Magazine," No. cxix., Dr. Bredius says that of the rare paintings by Barent van der Meer, two are at the Castle of Würzburg, two have lately appeared in sales at Amsterdam, and another is in his own collection.

METSU, Gabriel
1630–1667

Gabriel Metsu was born at Leyden in 1630. He was the son of Jacob Metsu, a painter of *genre*, and a native of Bailleul, in French Flanders, and of his third wife, Jacomina Garnierns, widow of a

painter, Willem Fremault. There must thus have been a tradition of the art of painting even in the nursery of this artist. He was educated in the art by Gerard Dou. "It is a fact," says de Groot, "that in 1644, when he was only a boy of fourteen or fifteen, Metsu was one of the signatories of a petition in which the artists of Leyden sought permission from the magistrates of the town to establish a Guild of St. Luke. The Guild was established in 1648, and Metsu was one of its first members." About 1654 he removed to Amsterdam. He married in 1658 Isabella Wolff. The following year he obtained the rights of the citizenship of Amsterdam. He died in that city in 1667. His painting is similar to that of Ter Borch's in choice of subject, leaning to the elegant side of life, with an equivalent delicacy of execution.

39 *THE DESSERT*

A lady and a gentleman seated at a table, the gentleman offering the lady a bunch of grapes from a blue and white dish. A child, holding a peach, plays at the lady's knees. The figures are seated in a lofty room, with an overmantel supported by marble pillars and surmounted by a framed painting; another painting, above a polished cabinet, hangs on the wall immediately behind them, suffused with light from the left. There a green curtain is drawn back from the alcove of a window, in which a bird-cage hangs. The colour of the picture is beautifully controlled, and the black of the man's suit is well contrasted with a bright red table-cloth and the lady's blue dress. (*See Plate 59.*)

Canvas. 21½ *in* × 19 *in.*
In the Collection of M. Schryvere, 1763
In the Lormier Collection
Mentioned by Descamps
Exhibited in the British Gallery, 1832
From the Collection of the Earl of Harrowby; in the possession of his family since 1833
Described in Smith's "Catalogue Raisonné," Vol. 4, No. 77.
"A powerful and admirably painted picture"—*Smith*

Plate 40 *Simon de Vlieger*

FISHING BOATS

Plate 41 *Iacobus van Croos.*

LANDSCAPE

Plate 42 *Anthonie Waterlo*

HUNTING PARTY

Plate 43 *School of Rembrandt*

THE REPOSE IN EGYPT

NASON, Pieter
1612–1691

It is not known whether Nason was born at Amsterdam or at The Hague. It is supposed that he was a pupil of Jan van Ravesteyn, who was the first painter of the assemblages of the Civic Guard and the first meetings of the Regents. He was a master of the Guild of Painters at The Hague in 1638, and one of the forty-seven artists instrumental in founding the "Confrerie Pictura" in 1656. Nason was in England in 1663. In 1666 he was working in the House of Assembly in Berlin. For the rest he resided mainly in Holland. He was known to have been at the Hague in 1688, but the date of his death is uncertain. His widow is referred to at that place in 1691. In his "Lely and the Stuart Portrait Painters," referring to Nason's short residence in England, Mr. Collins Baker says, "Nason must have been a formidable rival to Lely, if the quality of his work is any gauge."

40 *PORTRAIT OF A LADY*

Girl, with fair hair, wearing a yellow moiré silk dress, with coral trimming. She wears a lace collar, and this is delineated in detail with exquisite skill. It is fastened by a bow which as a note of black on the picture is of inestimable value to its colour; a diamond pendant is attached to the bow. The girl wears a necklace of pearls, and has pearls in her hair. Signed, and dated. (*See Plate 24.*)

Panel. 26½ *in.* × 23 *in.*

Painted in an oval.

NEER, Aert (or Arnold) van der
1603–1677

Aert van der Neer was born at Gorkum in 1603. If we can be guided by the dates of his known works, he had passed the age of thirty-five before producing his first pictures. There is no evidence as to whose pupil he was. In his early manhood he was

steward of an estate. The attitude of his contemporaries towards his painting was not encouraging, and he could only pursue his art at the cost of the sacrifice of the ordinary comforts and necessaries of life. At one time he was compelled to open a tavern in Amsterdam to supplement his income, keeping it with assistance from his son Jan van der Neer, a less famous artist. Van der Neer's death occurred in November, 1677. He is chiefly remembered by his emotional interpretation of landscape in moonlight.

41 *MOONLIGHT RIVER SCENE*

Figures embarking on a barge by moonlight. The surrounding features of the landscape include trees, a distant bridge, and a windmill reflected in the moonlit river; in the foreground a man holding a white horse for towing the barge. (*See Plate 25.*)
Signed with monogram.
Canvas. 19 *in.* × 25 *in.*

42 *DAWN*

A landscape with a wide river, enveloped in the soft light of dawn. On the left bank, to which boats are moored, are some cattle, and figures walking under the trees. The distance is occupied by the outline of roofs seen through trees, and in the middle of the river distance is a barge with the sail spread. (*See Plate 65.*)
Signed with monogram
Canvas. 39 *in.* × 47 *in.*

43 *SUNSET*

A landscape of flat marshland with water-mill, the whole suffused with a red glow from the evening sky. Cattle in the foreground, with herdsman; and to the right, on rising ground, a man seated, a boy and a dog. In the left a farm house

Plate 44 *Jan Weenix*

HARE AND PHEASANT

Plate 45

Adriaen van der Werff

THE YOUTHFUL CARD PLAYERS

surrounded by trees, and a pond reflecting red from the sky. Church towers and distant roofs are indicated faintly on the horizon. (*See Plate 66.*)

Signed with monogram

Canvas 41 *in.* × 57 *in.*

NETSCHER, Caspar

1639–1684

Netscher was born at Heidelberg in 1639. His father, an engineer in the service of the republic of Poland, died at Prague leaving a widow and three children, of whom Caspar was the youngest, his age at the time being only two years. War compelled his mother to fly from Germany and make her way to Holland. Two of her children died on the journey, and she arrived at Arnheim in Guelderland in a state of utter destitution. Netscher was there adopted by a prominent physician and educated for medicine, but his taste for painting led to his becoming the disciple of Gerard ter Bosch. He set out from that master's studio on an intended visit to Italy, embarking at Amsterdam for Bordeaux. The encouragement which he received in that town delayed his progress, and in the meantime conceiving an attachment for the niece of the person in whose house he lodged, he married, and changed his intention of proceeding to Italy. He returned to Holland, and though possessing gifts for domestic *genre* and "conversation pieces," the need to maintain a large family caused him to devote his whole time to portraiture. In this he became so eminent in his time that there was scarcely a considerable family in Holland that had not a work of his. Charles II. tried to tempt him with a pension to reside permanently in England, but the artist, having acquired sufficient means for his family, declined to consider the prospect of life at a great court. He died at the Hague in 1684.

44 *A LADY AT A FOUNTAIN*

A girl holding her hand in the spray of a fountain shaped like a swan. She wears a blue and white dress, and a flower in her

hair. Beyond the hedge of the garden in which she stands is a view of distant country. (*See Plate 23.*)

On copper. 15 *in.* × 11 *in.*

OCHTERVELT, Jacob

1635–1700

Jacob Ochtervelt, also sometimes called Uchtervelt or Achtervelt, was born about 1635, probably at Rotterdam. In 1667 he was a candidate for the Presidency of the Brotherhood of St. Luke in that city, and in 1672 was still working there. He painted the portraits of the Regents of the Lepers Hospital at Amsterdam in 1674. The date of his death is supposed to have been before 1700.

45 *THE PET DOG*

An interior in which a lady, in a dress of silvery white satin with a red jacket, teaches a spaniel to beg. Behind her a man is represented thrumming the strings of a lute. (*See Plate 26.*)

Canvas. 37 *in.* × 30 *in.*

OSTADE, Adriaen van

1610–1685

Adriaen van Ostade was a native of Haarlem, the son of a weaver. He was born in 1610. The name Ostade was adopted from a small hamlet of that name. He entered the studio of Frans Hals, and his style was subsequently affected by the practice of Rembrandt. He was a member of the civic guard of Haarlem. In 1638 he married, but in 1640 his wife died, and after a lapse of time he married a woman of aristocratic connexions whose name is not known.

Ostade died in 1685. He was the master of Cornelis Bega, represented in this collection, and Jan Steen was influenced by him. He was prolific, working in oils and also in water-colours,

Plate 46 *Cornelis Bega*

THE COTTAGER'S FAMILY

Plate 47 *Jan Both*

ROMANTIC LANDSCAPE

Plate 48 *M. Hobbema*

THE WATER MILL

and he left a number of pencil drawings and etchings. His favourite themes were drawn from peasant life, and in this *genre* he is one of the foremost artists of the Dutch school.

46 *THE BLIND FIDDLER.*

A group of peasants drinking and smoking round a fiddler seated outside a cottage, from the doorway of which a woman looks out. The yard in which the peasants sit is surrounded by out-houses and trees; three children are playing; at the feet of the peasants a dog is resting. The picture is sympathetic in colour; the red of the cottage wall in the right is particularly pleasant in contrast with the space of lighted wall beside it, and it gives the key to warm golden tones throughout the panel. (*See Plate 60.*)

Panel. 14½ *in.* × 19 *in.*

PUTTER, Pieter de

1600–1669

Of De Putter's life there is very little record, though the dates of his birth and death have been established.

47 *PORTRAIT OF A LADY*—aged 28

A lady in a black embroidered dress, with white collar of lawn and lace, fastened with a black bow; her hair is smoothed from her forehead, and she wears a lawn cap. Painted in an oval. (*See Plate 27.*)

Signed with monogram and dated 1666.

Panel. 29 *in.* × 23 *in.*

From the Collection of the Earl of Kinnoull.

REMBRANDT (School of)

48 *THE REPOSE IN EGYPT*

Figures, representing the Holy Family resting, make a brightly coloured group in the right of the picture; beyond them a stone archway, and view of the country-side. (*See Plate 43.*)

Panel. 20 *in.* × 13 *in.*

RUISDAEL, Jacob van
1630–1682

Ruisdael, Ruysdael, one of the greatest painters of landscape the world has ever seen, was born at Haarlem about 1629. He was the nephew of the artist Salomon van Ruisdael. His father was a painter and a pupil of Everdingen.

Ruisdael was at first a surgeon, but having formed a great friendship with Nicholas Berghem, painter of landscapes with architectural ruins, and influenced perhaps by his uncle, he abandoned the profession of surgery for that of painting, putting himself under the sea-painter Cornelis Vroom. In 1648 he was entered a member of the Guild of Haarlem. In 1659 he went to Amsterdam, and there received the rights of citizenship. Hobbema, the great landscape painter, was among his pupils at this period.

Ruisdael had considerable skill in introducing miniature figures into his landscapes, but whenever he felt figures on a larger scale would be necessary to his composition, he availed himself of the services of one or other of the better-known figure-painters of the day.

At the age of fifty-three, when nearing the end of his life, he returned to his native city. He died broken-hearted, perceiving the efforts of his great genius to go unrequited, and himself allowed to sink to uttermost destitution.

It is thought probable from the character of some of his landscapes that he lived for some time on the borders of Germany, but the neighbourhood of Haarlem was the source of much of his inspiration. Some of the more notable of his landscapes were painted in the vicinity of the Castle of Bentheim. It is even now possible to

Plate 49 *Ferdinand Bol*

PORTRAIT OF A LADY

Plate 50

Q. Brekelenkam

THE MORNING GOSSIP

trace without difficulty the places from which he must have made the studies for his pictures.

49 *THE HILL OF BENTHEIM* pl. 28 p. 33

A wooded hill, silhouetted against a cloudy sky, with houses among the trees; in the foreground a river in rapids; on the farther bank a shepherd reclines tending sheep; in the distance, some fields are brightened by a fugitive gleam of sunlight. The right side of the picture is occupied by the definition of a large tree. (*See Plate 28.*)

Signed

Canvas. 35½ *in.* × 54½ *in.*

Noted by Dr. de Groot for his Revised Edition of Smith's "Catalogue Raisonné."

50 *MOUNTAINOUS LANDSCAPE* pl. 29

Rain-clouds passing over a wooded river valley and wreathing the surrounding heights. On the river an open boat with figures, a barge in sail, figures apparently constructing a temporary pier, and others fishing. In the foreground a cottage is sheltered in the wood, and on the right of the picture there are stumps of broken pines; farther in, overlooking the valley, a towered chateau, "bosomed high;" fitful sunlight seems to play over the whole of the green valley-side. (*See Plate 29.*)

Canvas. 30 *in.* × 40 *in.*

This artist's landscape work takes two forms. On the one hand we have the representation of Dutch meadow-land, on the other the romantic landscape. But even in the latter he was always true to topographical character. "There seems no doubt," says Dr. de Groot, "that Ruisdael must at least have penetrated into the outlying hill-regions of Germany, the Teuto-

burger Wald, or the well-watered valleys, not in his day defaced by factories and smelting works, of Mark and Berg. The traveller who carries reproductions of Ruisdael's pictures with him to these districts will find there many of the painter's subjects. Only one must try to imagine the country as it was when it had fewer inhabitants and more woods, and when the streams were not embanked. . . . The pictures of wood and meadow are derived from the sandy country of Holland, from the Gooiland lying to the east of Amsterdam, and also from the provinces of Utrecht, Gelderland, and Overyssel. In those districts were the forest giants with lofty trunks, the workshops and watermills, as well as the hills and the marshy pools in woods. The dunes are, in contrast to these, characterized by low bushes which have been bent in a particular direction, and stunted by the strong south-west winds."

SAENREDAM, Pieter

1597–1665

Pieter Saenredam was the son of Johannes Saenredam, an engraver of eminence. He was born at Assendelft in 1597, but few particulars of his life are known. He was renowned for his paintings of architecture, and he executed many pieces representing interiors of churches. He died at Haarlem in 1665.

51 *THE TOWN HALL, HAARLEM*

A view of the Town Hall of the City of Haarlem. The incident may represent the solemn entry of Prince Maurice. The square is thronged with people who gather in groups, a few men mounted, with dogs in attendance; an incident of the composition is the group of children playing in the street. (*See Plate 61.*)

Canvas. 40 *in.* × 30 *in.*

From the Hope Collection

Plate 51

THE DISTANT TOWN

Aelbert Cuyp

Plate 52 *Cornelis de Heem*

FRUIT AND LEAVES

Plate 53 *Jan Wyck*

THE SICK WOMAN

SNYDERS, Frans

1579–1657

Frans Snyders was born in Antwerp in 1579. His master was P. Brueghel. Snyders commenced his career by devoting his talents to still-life painting, in which he excelled. But it was by the delineation of birds that he established his position, which is with the very greatest masters in this *genre*. His extraordinary skill in subjects of the kind commended him to Rubens, who made of him a close friend, deferring on many occasions to his special knowledge, and employing him to introduce still-life and animals into his pictures. With the exception of a short visit to Brussels at the invitation of the Archduke Albert, for whom he painted many works, it is believed that Snyders always resided at Antwerp. Among the pictures painted for the Archduke was one of a stag-hunt, destined for presentation to Philip III. of Spain. This work resulted in the commissions from Philip for hunting-pieces and combats of wild beasts, and these still hang on the walls of the old palace of Buen-Retiro. Snyders died at Antwerp in 1657. His likeness is preserved for us in a portrait of him by Van Dyck.

52 *A CONCERT OF BIRDS*

Birds of all sizes and of great variety of plumage congregated on the branch of a tree, upon which rests an open book. A peacock, a cockatoo, a brown owl and small birds of golden feather afford rich incident of colour. Birds fly into the picture from the sides; at the foot of the canvas the tops of trees in foliage appear, and birds are shown in the distance flying low. (*See Plate 30.*)

Canvas. 53 *in.* × 69 *in.*

The companion picture is in the Kaiser's Collection, Berlin.

STEEN, Jan

1626–1679

Born at Leyden about 1626, Jan Steen was about twenty years of age when he became a student at the university there. In 1648 he had emerged from studentship, for in that year he was among the

artists who founded the Leyden Guild of St. Luke. Steen appears to have received very little direct tuition in painting, though he perhaps took some of the elements of the art from Jan van Goyen, who was his father-in-law. Steen went to the Hague in 1649. In 1654 he removed to Delft, where for six years he leased a brewery. During the years 1661 to 1669 he was a resident in Haarlem, where his wife Margaretha van Goyen died. From the latter year until his death, ten years later, he continued to live at Leyden, where he opened a tavern. In 1673 he married as his second wife Maria van Egmont, widow of a bookseller. The artist was thriftless and restless, but anything but idle; he painted an infinite number of pictures, carried out with genius unrivalled by any other painter who has entirely devoted his energy to the representation of popular themes.

53 *THE DANCING DOG*

A scene in a tavern in which a group of people are watching with great amusement a poodle's antics while a boy plays a flute. A red curtain is looped over the doorway through which trees are seen. The group consists of ten figures, chief among them a man idly holding a violin, behind him a girl taking the step of a dance with another man, an aged woman with lifted glass on the left, and a serving man; above is an owl in a niche; underneath it, upon a placard pinned to a wall, is a proverb (probably "Wat baeter Kaers of Bril, als den Uil niet zien en wil?"). In the foreground a child is raising a pewter jug from a wine-cooler. A parrot on a perch, and above it a birdcage in the left hand corner of the picture. (*See Plate 81.*)

Panel. 35 *in.* × 29 *in.*

Described by Ch. Blanc. Exhibited in the British Gallery, 1838; formerly in the Poullain Collection, Paris, No. 41, and engraved while there.

SALES: Gagny, Paris, 1762. Amsterdam, 1765. Nogaret, Paris, 1780. Langlier, Paris, 1786. Robit, Paris, May 1801.

Plate 54 *Philips de Koningh*

A VIEW IN HOLLAND

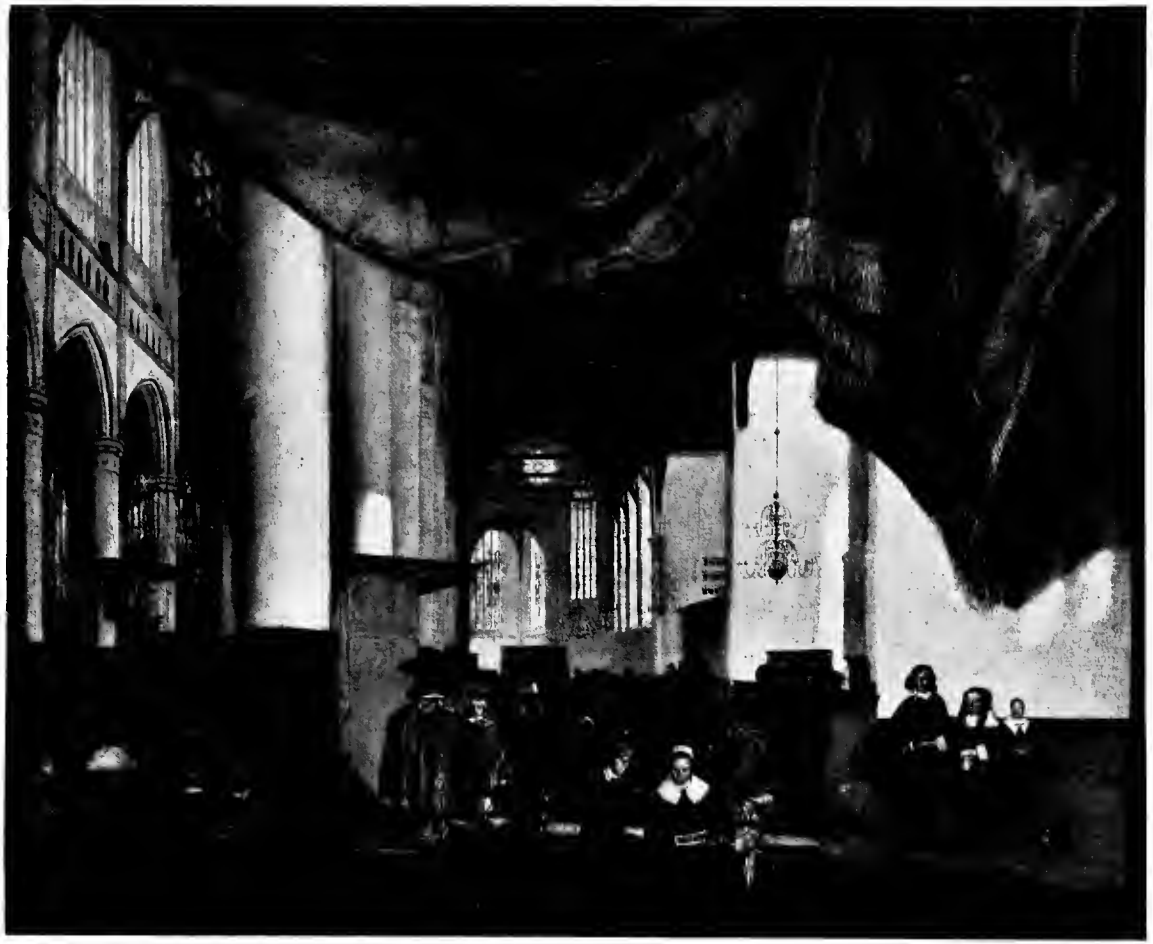

Plate 55

Emanuel de Witte

INTERIOR OF THE NIEUWE KERK, DELFT

H. Muilman, Amsterdam, April 12, 1813. George Morant, London, 1832.

From the Collection of Sir Charles Coote, Bart., 1842, and afterwards in the Collection of Sir Algernon Coote. Reproduced in Mrs. Jamieson's "Art Treasures of England." Described in Smith's "Catalogue Raisonné," No. 17, and in the Supplement No. 21; also in Dr. de Groot's Revised Edition of the "Catalogue Raisonné," Vol. I., No. 101. Reproduced as a special illustration in Dr. Breduis' Book on "Jan Steen."

The fiddler in this picture is a portrait of the artist.

In the interpretation of every aspect of the life of the people Jan Steen's resources as an artist seem inexhaustible. If we can believe his pictures, no one has ever painted with greater ease, but they never lack precision or show an absence of concentration. Many people may not find his subjects or their treatment sympathetic; but of the mirrors which have been held to life there probably have been few so unflawed as the one put forward in the art of Steen.

54 *THE CONTINENCE OF SCIPIO.*

A preliminary sketch, in oils, for a picture of the above subject, containing many figures in a landscape. (*See Plate 32.*)

TENIERS, DAVID (the younger)
1610–1690

DAVID TENIERS (the younger) was born in Antwerp in 1610. He was the son of David Teniers (the elder), who had married Dympne Cornelissen de Wilde, the daughter of an officer. There is no doubt that he took lessons from his father in painting, but there is no evidence that he studied with any other artist. He enjoyed, however, the intimate friendship of Rubens. Teniers married the daughter of a pupil of Rubens, Anne Brueghel. By her he

had five children. She died in 1656, and six months later he married the daughter of the secretary to the Council of Brabant, Isabel Andreas de Freu, by whom he had three children. Teniers started by being an unsuccessful artist, so far as the sale of his pictures was concerned, but he was destined to live to be among the most prosperous of painters, the owner of a country house, and seeking entrance into the rank of the *noblesse.* It was recommended that his admission should be granted upon the proofs of his pedigree if he no longer publicly exercised painting for gain. Evidently the painter decided that it is possible to pay too high a price for the gratification of a desire; he remained a painter. In 1644–5 he was Dean of the Guild of St. Luke, and appointed painter to the Archduke Leopold William, who loaded him with gifts, and made him Director of his Picture Gallery at Brussels. He set himself to make copies of the pictures, more than two hundred in number, in the collection, and afterwards published plates from them. Teniers retained this post under the Archduke's successor, the son of Philip IV. who took the opportunity of obtaining the many examples of his work which are now in the Madrid Gallery. It is said that for a short time the artist was sent to England by a nobleman to buy for him Italian pictures. Teniers died at Brussels in 1690. His remains were interred in the grounds of his Château at Perck.

55 *THE SHEPHERD*

A shepherd boy attending sheep and cattle in a field adjoining a farm. The near sheep and a white cow form the central features of the picture. Near the farm two figures appear; beyond the trees which enclose the field a hilly country is in view. (*See Plate 34.*)

Canvas. 16 *in.* × 22 *in.*

Teniers, in such a painting as this, anticipates that idealisation of rural scenes which reached its height in the following century in France, and even in England, where incidents of the country-side and of peasant life were interpreted entirely in the spirit of a townsman's day-dream.

Plate 56 *Karel du Jardin*

THE START FOR HAWKING

Plate 57

17th Cent. Dutch School

A BATTLE

56 *THE PRODIGAL'S RETURN*

A group of people gaily dressed, and attended by musicians, waited upon at a repast outside an inn. A wine-cooler and glasses are incidents of the foreground; also a small dog, and to the left a cavalier's scarlet coat, with hat and sword, thrown over a stool. In the distance, in the shelter of a wall of an old house, the prodigal son is to be discovered; beyond a view of country, with trees clustering round a church. (*See Plate 35.*)

Panel. 26 *in.* × 36 *in.*

TOL, Dominique van

1635–1676

Van Tol was born at Bodegrave between 1631 and 1642. He was the nephew, scholar, and one of the most successful imitators of Gerard Dou. He painted for a time at Amsterdam, but most of his life was passed at Leyden, where he died in 1676.

57 *THE OYSTER SELLER*

A woman, in a red dress with black hood, looking through an arched window with a basket of oysters before her, and oyster shells scattered on the window sill; at her left hand a brown earthenware jar, partly covered with a cloth; behind, an interior is seen with a dresser and pewter dishes. (*See Plate 36.*)

Signed with initials.

On copper. 12 *in.* × 10½ *in.*

TOORENVLIET, Jacob (Torenvliet)

1641–1719

Toorenvliet, Jacob (Torenvliet), who was called Jason, was born, at Leyden in 1641. He took his lessons in drawing from his father Abraham Toorenvliet, a glass painter, and became a portrait painter.

He went to Italy in the company of a friend, and at Rome made Raphael's paintings his particular study. He improved his colour by submitting himself in Venice to the influence of the work of the Venetian school. He died at Leyden in 1719.

58 *A FAMILY GROUP*

A gentleman and his family on a garden terrace overlooking a romantic prospect; the lady wears a silvery white satin dress with blue scarf, the folds of dress and scarf being disposed by the artist with much regard for beauty; a curtain behind the lady is arranged with equal care, and is in one of those rare colours which, lost apparently to the dyer's art, escape definition in modern terms. The girl to the left holds gathered flowers; her dress is of golden-yellow silk; a younger child with one hand caresses a spaniel on the lady's lap, and with the other affords a perch for a brightly plumaged paroquet. (*See Plate 37.*)

Signed and dated.

On copper. 17 *in.* × 21½ *in.*

VELDE, Willem van de
1633–1707

Willem van de Velde, the younger, was born at Amsterdam in 1633. His paintings, like those of his father, were greatly prized at the English Court. He was employed by Charles II. to represent the English naval engagements with the Dutch, and for this purpose a small vessel was put at his service. Whenever possible he introduced his own vessel in a naval battle scene, as evidence of his presence at the combat. It pleased him in his larger pictures to put over each vessel its name, also names of the admirals commanding, and under his own vessel "V. Velde's Gallijodt." He has, perhaps, been rivalled by Turner alone in the almost incredible number of pencil drawings he produced in addition to his pictures—drawings executed with miraculous celerity. Besides studying under

Plate 58

VIEW OF A DUTCH TOWN

Wouter Knyff

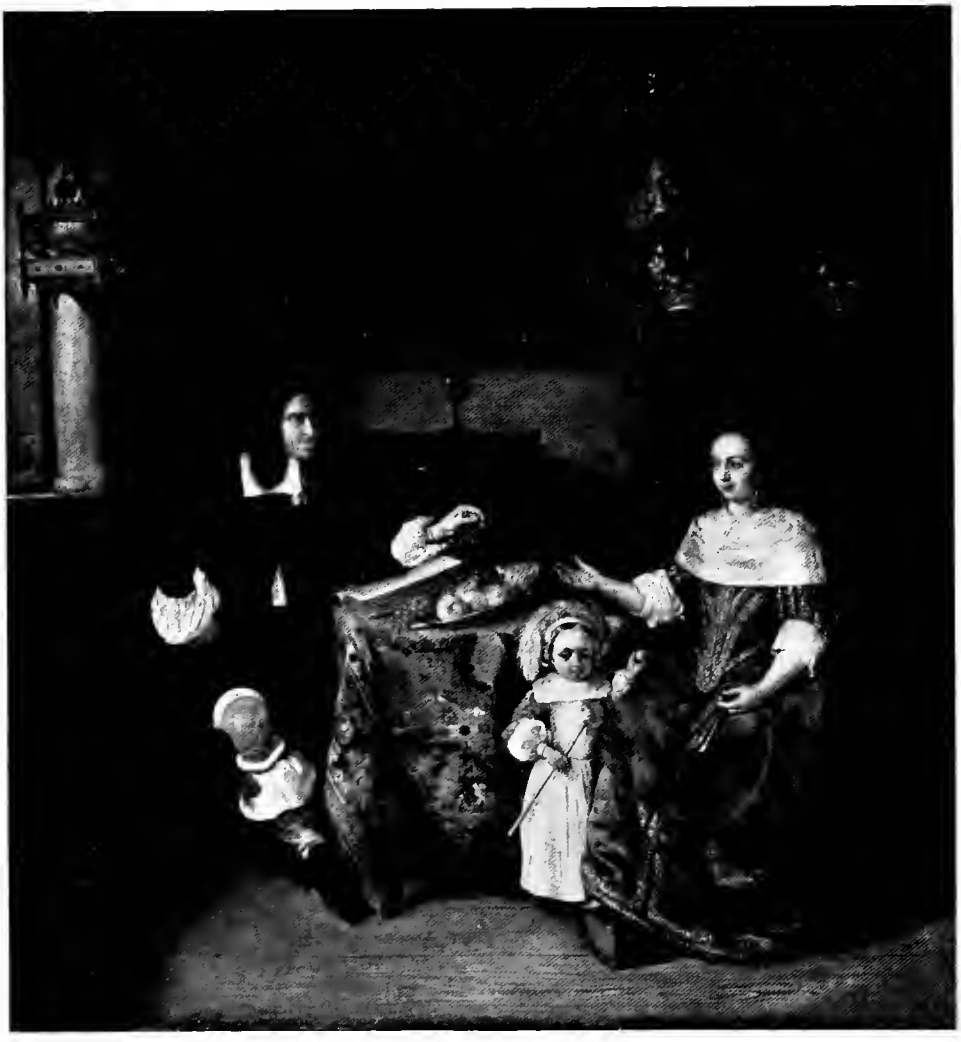

Plate 50 *Gabriel Metsu*

THE DESSERT

his father, who also assisted him with many important pieces, he was trained by De Vlieger, that master of marine painting. Van de Velde the elder had enjoyed the favour of Charles II.—from whom he received a pension, continued under James II.—and this patronage was extended to the son, to whom in 1674 Charles II. granted a considerable salary as painter of sea-fights. "*Mr. William Van de Velde, senior, late painter of sea-fights to their Majesties King Charles II. and King James II., died in* 1693"—so ran the inscription on the tombstone of Van de Velde the elder in St. James's Church, Piccadilly, and it was here also that the younger Van de Velde, the painter of the picture below, who inherited the Royal appointment, was buried in 1707. On account of the esteem in which his skill was held, and the innumerable commissions which his official position guaranteed, the art of this painter was almost entirely dedicated to themes of battle and merchant venture representing the rivalry of the navies of England and Holland.

59 *THE SALUTE*

A battleship, firing a gun; behind it another large vessel, and smaller cruisers in attendance. A fully-manned rowing-boat approaches the large ship from the right. On the left, in the foreground, are two small boats with figures. The sky is partly overcast, and the loose sails of the ships catch the light vividly from another direction. The horizon, with mysterious suggestion of distant ships, is interpreted with much charm of colour, intensified by the bright flags of the near vessels. (*See Plate 64.*)

Signed, and dated 1701

Canvas. 15 *in.* × 22½ *in.*

VERMEER, JOHANNES (OF DELFT) (?)

1632–1657

Johannes, or Jan Vermeer (or Van der Meer) of Delft, was born at Delft, and baptized there October 31, 1632. His father's name

was Teynier Vermeer, but little is known of the family. The painter married in 1653. Eight months later he was entered master-painter in the Guild of St. Luke. He died in 1657.

60 *THE INTERIOR OF THE OUDE KERK AT DELFT.*

The interior of a church, with light reflected on the white pillars; figures in the aisles on the right, in the left a vault being opened. The panes of the stained glass windows and the quarterings of the black escutcheons introduce incident of colour into the ethereal white scheme of the picture as a whole which are peculiarly effective. (*See Plate 88.*)

Signed J. Vermeer, 1651

Canvas. 31 *in.* × 41 *in.*

VERSPRONCK, Johannes Cornelisz
1579–1662

Johannes Verspronck (or Spronck), the second son of E. C. Verspronck, was born at Haarlem in 1579, and entered the Guild in 1632. He was a pupil of his father and Frans Hals, and painted portraits and shooting pieces. He died at Haarlem, June 1662.

61 *PORTRAIT*

Portrait of a man in a black suit, with wide ruff. He holds a grey glove in his right hand. Painted in an oval. (*See Plate 89.*)

Canvas. 26 *in.* × 34 *in.*

Plate 60 *Adriaen van Ostaed*

THE BLIND FIDDLER

Plate 61 *Pieter Saenredam*

THE TOWN HALL, HAARLEM

VLIEGER, Simon de

1600–1660

Simon de Vlieger was born at Rotterdam about 1600. It is not known who was his master. He became famous through his sea-pieces. In 1634 he entered the Guild at Delft, and in 1643 became a citizen of Amsterdam, and in that city died about 1660. He was the Master of Willem van de Velde, the younger, the greatest of the Dutch Marine painters, to whom Charles II. granted a large salary for painting sea-fights, and who was buried in St. James's Church, Piccadilly.

62 *FISHING BOATS*

Fishing boats upon a choppy brown sea, the shadow of a rain-cloud on the water in the foreground, where men in a boat are fixing a net to stakes; on the right, a sailing-boat putting out from the pier, flying the flag of Holland. (*See Plate 40.*)

Panel. 16 *in.* × 24 *in.*

WATERLO, Anthonie

1609–1676

Anthonie Waterlo (or Waterloo) who was born in 1609 at Lille, is perhaps better known as an etcher than as a painter. He lived in a château near Utrecht for many years, where Weenix used to pay him periodical visits for the purpose of inserting figures into his pictures. Waterlo was married at Zevenbergen in 1640, and died at Leeuwarden in 1676.

63 *HUNTING PARTY*

A party of huntsmen with hounds pursuing a stag through a glade. (*See Plate 42.*)

Panel. 26½ *in.* × 17½ *in.*

WEENIX, Jan
1640–1719

Jan Weenix (or Weeninx) was born at Amsterdam in 1640. He was the son of Jan Baptist Weenix, landscape painter, and the grandson of an architect of celebrity in Amsterdam. He acquired a great reputation for painting still-life, especially for depicting trophies of game. Weenix was attached to the court of the Elector Palatine, for whom he painted his finest works. He died at Amsterdam in 1719.

64 *HARE AND PHEASANT*

A group of shot game, including a hare, a pheasant, and a number of small birds attached to a stick; a gun is resting with other dead birds on a table. To the right is a view of country with a sportsman approaching carrying a long gun and attended by a dog. (*See Plate 44.*)

Canvas. 40 *in.* × 30 *in.*

WERFF, Adriaen van der
1659–1722

Adriaen van der Werff was born at Kralinger-Ambacht, near Rotterdam, in 1659. He showed at an early age a disposition for art and was placed under Cornelis Picolet, a portrait painter, with whom he remained two years. He worked next under Eglon van der Neer, leaving him at the age of seventeen to set himself up at Rotterdam. There he became acquainted with a gentleman who possessed a collection of Italian drawings, and it was the study of these that influenced him in the direction of that coldly correct method of design for which in his own time he was admired. In 1696 the Elector Palatine, passing through Rotterdam, was particularly struck with the works of Van der Werff. He commissioned him to paint a "Judgment of Solomon," and his own portrait for the Grand Duke of Tuscany, inviting him to bring the two pictures when finished to Dusseldorf. The following year the painter was engaged to devote six months in the year to the service of the

Plate 62 *Jan van Goyen*

THE MOUTH OF A RIVER

Plate 63 *Jan van Goyen*

A BREEZY DAY

Plate 64 *W. van de Velde*

THE SALUTE

Elector, for which he received a pension. In 1703 he was ennobled. He died at Rotterdam in 1722. Van der Werff was the author of plans for the Rotterdam Exchange.

65 *THE YOUTHFUL CARD PLAYERS*

Three boys playing cards in a vaulted passage, into which the sunlight pours from the right, making a pool of light on the floor; other figures in the distance near the entrance of the passage. (*See Plate 45.*)

Signed

Panel. 14½ *in.* × 12 *in.*

From the Wynn-Ellis Collection, 1876.

From the Collection of Sir James Knowles, 1908.

This painting, the very best example of its school, is to be distinguished from earlier Dutch *genre* in a fresh ideal of finish which it introduces. Here we have the beginning of a professed realism which yet all the while seems ashamed of reality; which, without opposing the "ideal" to nature, takes that conventional view of nature to which we have been made accustomed — all too thoroughly — in modern academic art.

WITTE, EMANUEL DE
1607–1692

EMANUEL DE WITTE was born in 1607 at Alkmaar. He studied painting under Evert van Aelst, a still-life painter, the uncle of Willem van Aelst, represented in this collection. De Witte did not follow the branch of painting in which the van Aelsts had been eminent, but, after unsuccessfully essaying to be a portrait painter, found his *métier* in painting the interior views of churches. It was his habit to introduce into these scenes numerous figures, which are drawn with great expression. He is the foremost of the many

Dutch artists who took this particular kind of "interior" painting for their own province, and who have been without rivals in it. De Witte died at Amsterdam in 1692.

66 *INTERIOR OF THE NIEUWE KERK, DELFT*

A church in which figures are in conversation, dogs in some instances in attendance on the figures. A woman is seated in the foreground instructing two children. In the chancel people are gathered for a service. The soft illumination of the white walls of the aisles, the perspective, and the suffused light of stained glass are exquisitely treated. A green curtain in heavy folds drawn right across the picture is one of the most noticeable features of its composition. This was a favourite device in Dutch pictures, intended to create the illusion of a curtain suspended from the frame between the spectator and the view of a very precious picture. The same emblem is apparent in the still life piece by Van Beyeren, *Plate* 4. As a matter of fact, it was not uncommon at the time for a curtain of rich material to be suspended from a rod fixed at the top of the frame. (*See Plate 55.*)

Signed, and dated 1658.

Canvas. 34 *in.* × 38½ *in.*

WOUWERMAN, Philips

1620–1668

Wouverman was born at Haarlem in 1620. He was the son of a painter of Alkmaar who did not rise to distinction, and he had two brothers who were also painters, though of inferior rank. At the age of nineteen he eloped with a lady to Hamburg and married her there. He is said to have received great financial assistance at this time from a friend, a priest. In 1640 he returned to Haarlem and was received into the Guild of St. Luke. He died at the age

Plate 65

DAWN

A. van der Neer

Plate 66

SUNSET

A. van der Neer

of 48, in 1668. His place is a very distinctive one in the Dutch school. He was the master of the subject-picture, stage-managing pictures crowded with incident with a unique sense of pictorial possibilities. He so often introduced a white horse into the centre of his compositions that this feature is identified with his pictures in the public mind. About seven hundred pictures by this great and prolific painter are preserved. He had grown up under the influence of the Thirty Years' War, and subjects from its events form an important part of his work. The hunting party was also a favourite theme.

67 *THE CART IN A RUT* (or "LA CHARETTE EMBOURBÉE")

Baggage waggons ascending a sharp hill, followed by a cart just entering the picture. In the foreground a man is pulling the head of a white horse, harnessed to the cart, and an attendant rider is urging the animal with a whip. By the roadside a woman is resting with a baby, and beside her a man stands with a heavy pack, leaning on his stick. Trees partly dismantled of their leaves crest the hill. (*See Plate 67.*)

Panel. 17½ *in.* × 14½ *in.*

From the Collection of the Comtesse de Verrue, 1737
From the Mansard Collection, Paris
From the Collection of M. Blondel de Gagny, 1776
From the Collection of M. Destouches, 1794
From the Collection of M. Tolozan, 1801
From the Collection of the Marquis de Montcalm, 1849
From the Collection of Robert Field, Esq., 1856
Mentioned in "Le Trésor de la Curiosité," i. 337–8 and ii. 472 by Ch. Blanc
Described in Smith's "Catalogue Raisonné," Vol. 1, No. 119

WYCK, JAN
1640–1702

JAN WYCK, in England called John Wyke, was the son of a painter who was a Dean of the Guild at Haarlem, and who came to England at the time of the Restoration. Wyck was born in 1640. He followed his father to England, where he remained until his death in 1702.

68 *THE SICK WOMAN*

A peasant-woman in a wooden bed in a roughly furnished cabin, a sister of mercy seated at the foot of the bed, and a man on the farther side holding a measure of medicine up to the light. In the forepart of the picture a table drawn up to the bed, bearing a covered jug, bottles, a napkin and spoon. (*See Plate 53.*)

Panel. 15 *in.* × 12½ *in.*

Plate 67 *P. Wouwerman*

THE CART IN A RUT

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